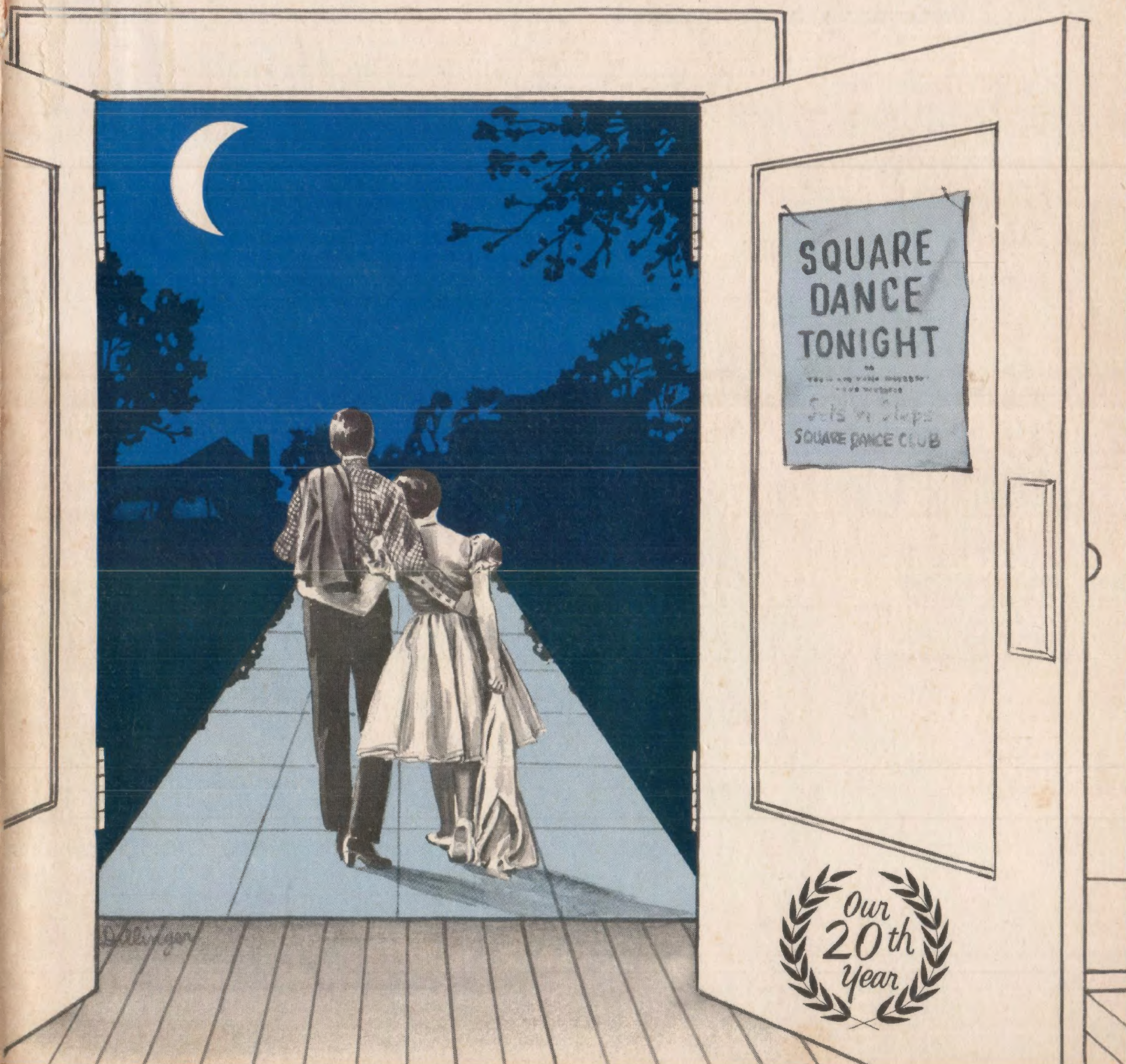


Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

MAY 1968

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

In reference to page 71 in February Sets in Order; subject, "This Dancing Men-With-Men (Arky Style) Has Got to Go," I say, "Amen." Repeat, "Amen!"

Al Rauch
Sarasota, Fla.

Dear Editor:

First of all, congratulations on a fine magazine... Further, I'm writing to agree with "G.R." on dancing "Arky Style." Dancing men with men was probably okay in the old mining camps but they are gone now, so let's get back to women for partners...

Bob Hillier
Brookhaven, Chester, Pa.

They Want "Phrasing"

Dear Editor:

Yes, let's have more articles such as "Phrasing" and the Dialog in February Sets in Order.

Dave and Helen Powers
Randolph, Mass.

The article by Terry Golden on Phrasing was excellent and very welcome. I vote for running the other three chapters...

Charles L. Lott
Gettysburg, Pa.

I would like to see articles on "Phrasing" by Terry Golden continued in the magazine.

F. Rex Morris
Wood River, Nebr.

Here is my vote for a rerun of the 1953 material by Terry Golden for callers. I would be very grateful for this information...

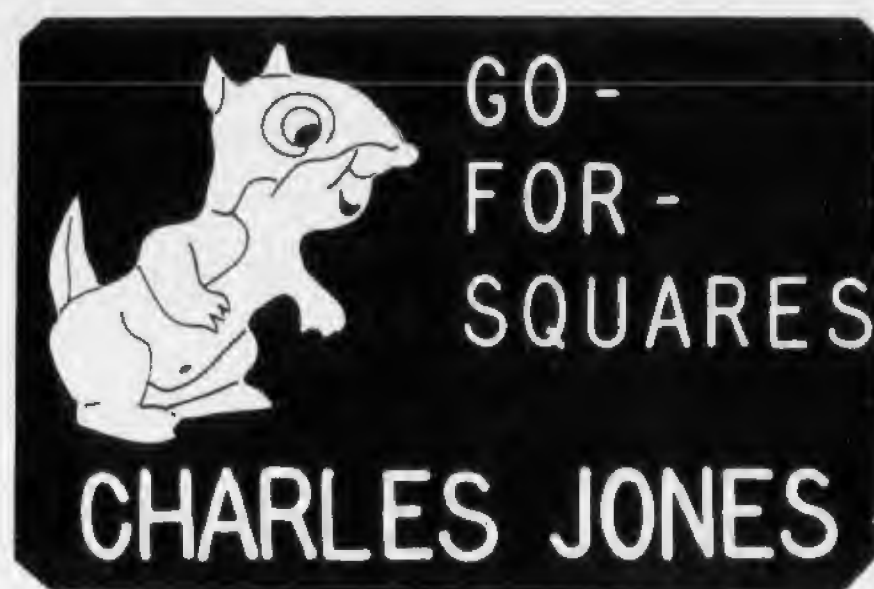
James W. Farrough
Edwardsburg, Mich.

Would like to cast a vote for more articles such as the one on Phrasing by Terry Golden, Dancer Opinions and Dialog, appearing in February Sets in Order.

Everett Jacobson
Owatonna, Minn.

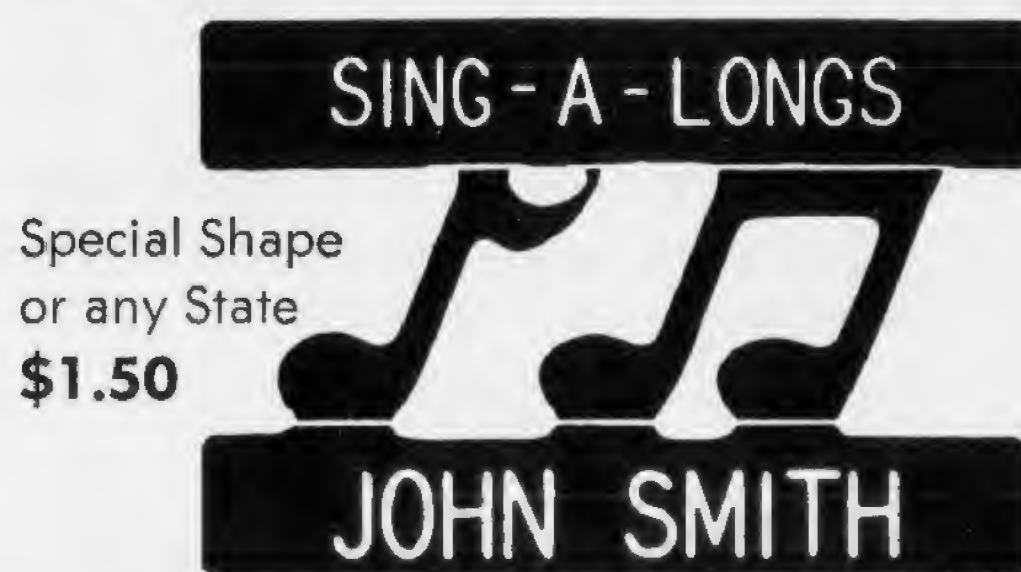
I found the article on Phrasing most useful
(Please turn to page 42)

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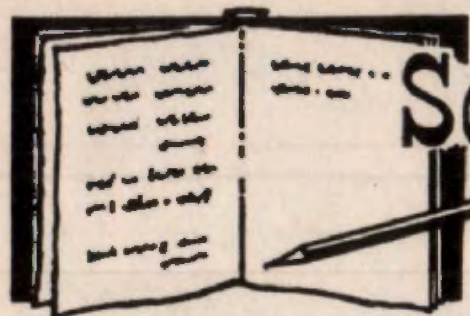
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Sets in Order

MAGAZINE

MAY BE PURCHASED
AT THESE STORES

STORES handling square dance clothing are invited to write
Sets in Order for information regarding a listing on this page.



Square Dance Date Book

- May 3—Guest Caller Dance
Hayloft, Asbury Park, N.J.
- May 3-5—21st Silver State S/D Festival
New Centenn. Colis., Reno, Nevada
- May 3-5—Gallia Festival
Gallia Co. Fgds., Gallipolis, Ohio
- May 4—Lincoln S/D Festival
Pershing Audit., Lincoln, Nebr.
- May 4—Duck 'n' Dive Guest Caller Dance
Rolla, Mo.
- May 4—Mothers Day Special
Turkey Run Inn, Marshall, Ind.
- May 4—Ould Towne Squares 10th Anniv. S/D
Recr. Center, Newburyport, Mass.
- May 4—Swingin' Bees & Honeys 3rd Anniv. S/D
Williamsport, Pa.
- May 4-5—Illinois Federation S/D Festival
Jacksonville, Ill.
- May 5—Wabash Valley Callers
Dragons Barn, Terre Haute, Ind.
- May 5—Round Dance Festival
Fairgrounds, Berea, Ohio
- May 6—2nd Annual Round-A-Rama
Vancouver, B.C., Canada
- May 10-11—15th Annual Magic City Hoedown
Shrine Temple, Billings, Mont.
- May 11—10th Green River Squarenaders Fest.
Green River, Wyoming
- May 11—Guest Caller Dance
Saugeen Dist. H.S., Port Elgin, Ont., Can.
- May 12—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- May 12—Round Dance Workshop
Mike Solomon Pavilion, Dayton, Ohio
- May 17-18—9th Tulip Time Festival S/D
West Ottawa H.S. Gym, Holland, Mich.
- May 18—Guest Caller Dance
Recr. Center, Idaho Falls, Ida.
- May 18—North Carolina Fed. Spring Festival
Elon Gym, Elon College, N.C.
- May 18—Hi Tider Guest Caller Dance
Hayloft, Asbury Park, N.J.
- May 18—Duck 'n' Dive Guest Caller Dance
Rolla, Mo.
- May 18—Tennessee Valley S/D Assn. Dance
Tullahoma, Tenn.
- May 18—2nd Ann. Calif. Single Squares Dance
Fairgrounds, Bakersfield, Calif.

(Please turn to page 47)

Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

VOL. XX NO. 5

Printed in U.S.A.

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Second class postage paid at Los Angeles,
California

Subscription \$5.00 per year (12 issues)
\$5.80 overseas U.S. Funds

PLEASE NOTE: Allow at least six weeks'
notice on changes of address and be sure to
give the old address as well as the new one.

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SINGING CALLS

I'M A SWINGER — Belco 113

Key: C Tempo: 125 Range: High HC
Caller: Walt McNeel Low LC

Music: Western 2/4 — Guitars, Piano, Vibes, Bass
Synopsis: (Dance goes thru four times) Heads
(sides) square thru — do-sa-do — ocean wave —
swing thru — girls circulate — boys trade —
turn thru — allemande — pass partner — swing
— promenade — grand square — swing.

Comment: A good tune that is well recorded and
a routine that offers a chance for the good
singer to show off.

Rating: ☆☆

CRAWDAD SONG — Hi-Hat 359

Key: E Flat -F Tempo: 128 Range: High HD
Caller: Lee Schmidt Low LB

Music: Western 2/4 — Guitar, Accordion, Piano,
Trumpet, Drums, Clarinet, Bass
Synopsis: (Figure) Heads promenade full around—
side ladies chain — heads right and left thru —
four ladies chain — sides square thru — do-sa-do
— swing thru — turn thru — swing — allemande
— grand right and left — promenade.

Comment: An excellent recording and an up-dated
dance to an all time favorite melody. It's a real
"get up and go" dance.

Rating: ☆☆☆

MY GAL COUNTRY STYLE — Longhorn 166

Key: B Flat Tempo: 122 Range: High HB
Caller: Jerry Smith Low LB

Music: Western 2/4—Guitar, Banjo, Violin, Drums,
Piano, Bass

(Please turn to page 56)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee.
Symbols used indicate as follows: ☆Average, ☆☆☆Above
Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

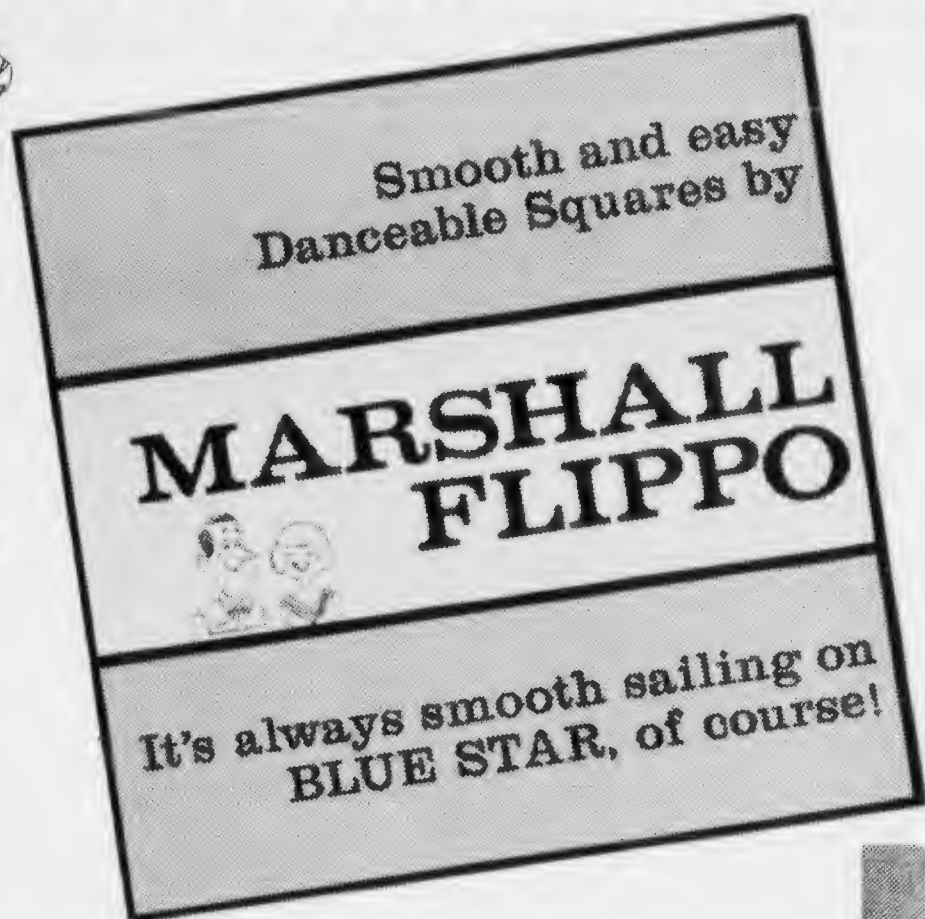
FEATURE FASHION



An unusual "slant" treatment of the bodice distinguishes this dress designed, made and worn by Peggy Cloe, Independence, Mo. Red nylon organdy overlays red and white checked gingham on sleeves, bodice and as a wide ruffle finishing the full skirt.



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Caller: Ken Bower, Flip Instr.
- 1828 — **U Lida**, Key G
Cloudy, Key A (Hoedowns)
- 1827 — **First Thing Every Morning**,
Caller: Ken Bower, Flip Instr.
- 1826 — **I'm A Swinger**, Caller:
Marshall Flippo, Flip Instr.
- 1825 — **The Auctioneer**, Caller:
Marshall Flippo, Flip Instr.
(New Version)
- 1824 — **Sugar Baby**, Caller: Andy
Andrus, Flip Instr.
- 1823 — **Baby Won't You Please Come
Home**, Caller: Jerry Helt,
Flip Instr.
- 1822 — **Liberty**, Key G, Flip Chatter
Patter, Key A (Hoedowns)
- 1821 — **Happy**, Caller: Ken Bower,
Flip Instr.
- 1820 — **That's Where My Baby Used
To Be**, Caller: Marshall Flippo,
Flip Instr.
- 1819 — **Hair of Gold**
Caller: Al Brownlee, Flip Instr.

BOGAN

- 1211 — **The Start of Something Big**,
Caller: Cal Lambert, Flip Instr.
- 1210 — **Sam's Place**, Caller: Cal Lambert,
Flip Instr.
- 1209 — **Snowflakes**, Caller: Jim Horn,
Flip Instr.

ROCKIN' "A"

- 1340 — **Ragtime Gal**,
Caller: Bill Wilson, Flip Instr.
- 1339 — **Old Mother Nature**,
Caller: Bill Wilson, Flip Instr.
- 1338 — **Wishing Well**
Caller: Bill Wilson, Flip Instr.

MUSTANG

- 119 — **Today Is Not The Day**
Caller: Henry Hayes, Houston,
Texas. Flip Instr.
- 118 — **One Has My Heart**
Caller: Billy Brooks, Flip Instr.

LORE

- 1098 — **Wonderful World of Women**
(Canceled)
Replaced by — **Alice Blue Gown**
Caller: Johnny Creel, Flip Instr.
- 1097 — **Old Fashioned Love**
Caller: Johnny Creel, Flip Instr.
- 1096 — **Sheik of Araby**
Caller: Johnny Creel, Flip Instr.
- 1095 — **Show Me Where The Good
Times Are**
Caller: Emanuel DumIng,
Flip Instr.
- 1094 — **I Feel That Old Age
Creeping On**
Caller: Johnny Creel, Flip Instr.

SWINGING SQUARE

- 2340 — **Have I Told You Lately**
Caller: Bill Saunders, Flip Instr.
- 2339 — **Where Do The Good Times Go**
Caller: Johnny Reagan, Houston,
Texas. Flip Instr.
- 2338 — **Blackboard of My Heart**
Caller: Cal Brazier, Nicollet,
Minn. Flip Instr.
- 2337 — **Light In the Window**
Caller: Johnny Reagan, Flip Instr.

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AS I SEE IT

bob osgood

May 1968

THERE IS HARDLY AN editor around these days who hasn't found some pet project which he airs in his columns at the slightest provocation. With us the subject is a commemorative stamp honoring square dancing.

Those of you who have been around for a number of years and are familiar with Sets in Order have learned to be rather patient with us as we cut loose our annual tirade against those responsible for selecting our nation's postage stamps. In the past, they've paid honor to chickens, waterways, trees, various service groups, truck drivers, mothers, and even whooping cranes.

Now, we don't have any argument with any of these, and we would just imagine that there are literally hundreds of thousands of happy couples who faint dead away every time they think of a whooping crane; but somehow we feel that someone ought to wave the old banner for the only absolutely true American folk dance.

To add more salt to the wounds, we recently picked up a copy of that outstanding international folk dance publication, "Let's Dance," and turned all shades of green as we read an article by Gene Fuller on the subject of folk dancing on stamps. Just in case you didn't realize it, there are many countries in the world today who have shown their pride in their nation's dance by featuring it on at least one of their postage stamps. Thanks to "Let's

Dance" magazine, we'll print replicas of some of them here. There's undoubtedly much more that we could write, but what's the use. If only ... only ...

Ballot/Questionnaires Results

THE LAST OF THE several thousand ballot/questionnaires sent out by Sets in Order early this year have now been completed, and we hope to have a thorough account of the findings in next month's issue.

We've already reported to you on the initial outcome of the balloting for a universal symbol for square dancing, and we've indicated in the past issue that the consensus of opinion was that from 75¢ to \$1.00 per person per evening was judged the ideal admission price for square dancing.

Soon we plan to give you a rundown on the rest of the results, and we think you'll be especially interested in the outcome of the choice of alltime favorite round dances and singing calls. Some of the tallies, particularly those where "favorite caller" was requested, may never be completely resolved; but we'll give you the results as we have them.

Square Dancer's Guide

SINCE THE PUBLICATION in February of the 1968 Square Dancer's Guide, and the subsequent publishing of the list of square dance festivals (March, 1968) square dance record manufacturers and square dance vacations





(April, 1968), and the list of square dance publications in this issue (Pages 12 and 13), the 1968 Guide has taken on a different appearance.

You might make a note on your calendar that the Contact Listing Guide is once again scheduled for the February, 1969 issue of Sets in Order. If you wish to be listed, or if you are listed and would prefer not to be, be sure that your wishes are made known to us by the end of November, 1968.

It seems as though we're talking a great deal about publication deadlines this issue, but rather than disappoint anyone, we're getting the information out plenty early this year.

The Sad Story of Deadlines

WHEN WE READ daily newspapers containing news stories scarcely twelve hours old, we can only sympathize with those of you who wonder why we must have our news almost two months prior to date of publication. It's a sad fact of life with us, but it's something we've learned to live with. The peculiar situation is that, in order to get this May issue of Sets in Order in your hands by May 1, it's in the hands of our mailer Wednesday, April 24.

Working back through the different phases, the typesetters, proofreading, editorial writing,

etc., you may not be too surprised to learn that the deadline for all our copy was Monday, February 26. That meant that we needed all the news, Datebook listings, etc., on February 20. Of course, back there we were still getting listings for March and April, and, while we know it's a disappointment to folks with big events to list, it's also equally frustrating for us.

As long as this is the way things stack up, and if you know the dates well enough in advance, it may not be too much of a problem. Let's run through the next issues of the magazines that we're working on as you read this. All Datebook listings, articles for "Round the World of Square Dancing," dances, etc., are needed by May 2 for the July issue. Items in our hands by June 3 will be slated for the August issue.

You may already have noticed that our Datebook now covers the period of a month and a half. Items listed this month run from May 1 through June 15. Next month, in the June issue, the dates will run from June 1 through July 15. Any items you send in for a future listing will be held until they fit that month-and-a-half schedule, and items slated for the 10th of a month, for instance, if received in time, will be listed in two consecutive issues of the Datebook.

While we're not always able to acknowledge receipt of your Datebook and news listings, just know that we do want you to send them

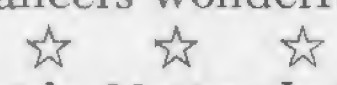




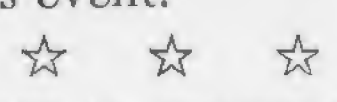
in, and we'll try our best to use them. But watch those old deadlines.

This and That

ALTHOUGH WE'RE BACK in the saddle again after an absolutely tremendous experience with our square dance friends Down Under in Australia and New Zealand, it's going to take us a couple of months to collect our thoughts and our pictures and come up with a good report. We would like to take this opportunity to say "Thank you," on behalf of our group of American square dancers, Bob and Roberta Van Antwerp and the Osgoods, for a most amazing and wonderful set of adventures. Aren't square dancers wonderful!



Next month it's National Convention time again, and we'll be heading, along with many of you, to take part firsthand in the 17th Annual National Square Dance Convention slated for Omaha, Nebraska. Our June issue will be dedicated to this event.



When it comes to square dance ideas unlimited, Jay King, Lexington, Massachusetts, takes the cake. Already he's turned out some exceptionally helpful books. His latest innovation is "The Hash Wheel"; especially designed by Jay, it's a plastic wheel device the size of

a 7 inch hoedown record. On one side you can set the dial to zero movements occurring in different set ups, and on the other you can check out equivalents for different movements. In either case, you can come up with a limitless number of ideas. A very neat and effective tool for the caller.



A doctor friend of ours, who also happens to be an enthusiastic square dancer, gave us a recent copy of the medical publication, "Geriatrics," which is devoted to the study of medicine for the aged. On its cover, in full color, is a most attractive shot of square dancers in action. The cover caption inside says, in part, "The vitality of age is a swirl of square dancers . . . more and more people enter their retirement years in generally good health and swing into activities with the abandon of this month's cover subjects."



Exactly one year ago, in the May, 1967, issue of Sets in Order, we presented the initial thinking behind the Gold Ribbon Committee proposal. Now, twelve months later, the reports are in, and we're busily engaged in combining the suggestions of the 50 Gold Ribbon Committee members. Hopefully, before too long, when the evaluation period is completed, we will run the entire report here in Sets in Order.



Presents a LINE-UP of Local Square Dance

PUBLICATIONS

TO THOSE LIVING OUTSIDE of the world of square dancing, it might seem incomprehensible that a network of more than 100 regularly issued publications supplies the square dance activity with information fuel that keeps it running.

These publications, ranging in circulation size from 500 copies up to as many as 7,000, are, for the most part, monthly releases. Some are professionally printed and produced: others; the product of some mimeograph or Ditto machine. All represent a "labor of love" of dancers turned editors and reporters.

In recent years, dancers have come to depend on the dance listings in these publications. Many dancers setting out on a cross-

country vacation or business trip make a point of sending for the current issues of local publications covering areas they'll be visiting, and find this a sure way of planning a square dancer's vacation.

In presenting a list of these publications, together with their addresses, we give you the most current information we have. We point with pride to the job these editors and their staffs are doing. We remind square dancers everywhere that only by the sale of subscriptions and advertising with the help of the area dancers, are these publications able to continue.

We suggest that 1968 should be the year in which *every square dancer subscribes to at least one square dance publication.*

ALLEMANDE STAR
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Betty Pierce, 1231 Sheridan Dr.
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Downey, Calif. 90242

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Marshall, Mich. 49068

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Florida Dance Federations
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Kissimmee, Fla. 32741

CALIFORNIA SQUARE DANCER, THE
Bobbie Myrick, P.O. Box 123
Alhambra, Calif. 91802

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CROSS TRAIL NEWS
Victoria Island Western S/D Assn.
Ted Sparshatt, 244 Fenton Rd.
Victoria, B.C., Canada

CUES 'N' TIPS
Mason-Dixon S/D Fed., Inc.
Louis Frank, 1319 St. Albans Rd.
Baltimore, Md. 21208

DVSD NEWSLETTER
Delaware Valley S/D Assn.
Marie Harrold, Media Line Rd.
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DANCE NOTES
Reno Inter-Club Council
Gale Peterson, 1055 Memory Lane
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DANCER, THE
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Portland, Ore. 97220

DE LUXE SQUARE DANCE NEWS
Chuck Horak, 4063 Milwaukee Ave.
Chicago, Ill. 60641

DENVER AREA COUNCIL BULLETIN
Denver Area S/D Council
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DIXIE ROUND DANCE COUNCIL
NEWSLETTER
Dixie R/D Council
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EAASDC NEWSLETTER
European Assn. American S/D Clubs
Lucille Fike, c/o MSgt. David Fike
Kaiserslautern Cold Stores
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European Callers & Teachers Assn.
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FEDERATION FACTS
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FOOTNOTES
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FOOTNOTES
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FOOTNOTES
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FROHLICHE TANZER NEWSLETTER
Fort Beausejour, CFPO 5050
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IOWA SQUARE AND ROUND
DANCE NEWS
Iowa State Fed. of S/ & R/D Clubs
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KALAMAZOO ASSN. NEWSLETTER
Kalamazoo Area S/D Assn.
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MIAMI VALLEY DANCE NEWS
Miami Valley Dance Council
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MICHIGAN SQUARE DANCE NEWS
Leonard Thomas, 33305 Grand River
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MID-ATLANTIC SQUARE DANCER,
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MIKE AND MONITOR
NCASDLA—Aubrey Wilkins
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MISSOURI ROUND DANCERS
BULLETIN
Missouri R/D Assn., Inc.
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MODERN SQUARE, THE
Arkansas State S/D Fed.
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MONTANA FEDERATION NEWS
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NEW ENGLAND SQUARE DANCE
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NEWS AROUND COW COUNTIES,
THE
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Riverside, Calif. 92506

NEWS & VIEWS
South Coast Assn.
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NEWS & VIEWS OF TEXAS
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NORTHERN JUNKET
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OKLAHOMA FEDERATION NEWS
Oklahoma State Fed. of S/D Clubs
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OPEN SQUARES
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OREGON FEDERATION NEWS
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PARKLAND ASSN. NEWSLETTER
Parkland S/D Assn.
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Prince Albert, Sask., Canada

PORTER'S SQUARE & ROUND
DANCE NEWS
Ray Porter, 1320 E. Highland Ave.
San Bernardino, Calif.

PRAIRIE SQUARES
North Dakota Clubs & Callers Assn.
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PROMENADE OF NEWS AND VIEWS
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SCRIPT-O-SQUARES
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SOUTH CENTRAL SQUARE DANCE
NEWSLETTER
South Central Dist. Okla. Assn.
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SOUTH PACIFIC SQUARE DANCE
REVIEW
Australian & New Zealand S/D Soc.
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SOUTHWEST DISTRICT DISPATCH
Southwest Dist. Assn.
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SQUARE DANCE NEWS
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SQUARE DANCE REPORTER
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SQUARE DANCE—WHERE?
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SQUARE DANCER, THE
S/D Assn. of Montgomery Co., Inc.
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Northwest Mich. S/D Council
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SQUARE HIGHLIGHTS
Lima Area Callers & Teachers Assn.
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SQUARE NEWS
Virginia Reed,
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SQUARE NEWS, THE
Hub City S/D Assn.
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SQUARE NOTES
Southwestern Ohio S/D Fed., Inc.
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SQUARE TALK
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Alberni Valley S/D Assn.
Ralph Gilfillan, 712 4th Ave., S.
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SWING YOUR PARTNER—WHERE?
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1230 1/2 Westlake Ave., No.
Seattle, Wash. 98109

TEEN SQUARE DANCE NEWS
Teen S/D Assn.
Charles Naddeo, 12050 Clora Pl.
El Monte, Calif.

TIP TOPICS
Greater Cleveland Fed.
Bob Thomas, 13839 Kathleen Dr.
Cleveland, Ohio 44142

TIPS
Birmingham S/D Assn.
Carolyn Balch, 764 Gene Reed Rd.
Birmingham, Ala. 35235

TOPICS
Toronto & District S/D Assn.
Helen Horwood, 404 Briar Hill Ave.
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TRAVEL ON
Central Kansas Assn.
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Salina, Kansas 67401

TUMBLEWEED NEWS
Hi Desert S/D Assn.
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Edwards, Calif. 93523

TVSDA NEWSLETTER
Tennessee Valley S/D Assn.
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Decatur, Ala. 35601

VALLEY CIRCLE, THE
Fraser Valley S/D Assn.
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VIRGINIA SQUARE DANCE
BULLETIN
S/D Council of No. Va.
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WESTERN SQUARE, THE
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ZONE NEWS
Yorkton Zone S/D Assn.
Roy Parkinson, Box 520
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WALKTHRU

Sets in Order

CHANGING OFFICERS THIS MONTH?

TO MANY SQUARE DANCE CLUBS, May is the end of the square dance year, just as September or early October is frequently the beginning.

Those who have been serving as officers in your club may be "going out of office" and making way for the newly-elected executive board. If this is the case with your club, here are a few suggestions.

Depending upon the nature of your group and its dances, special functions, money-raising events, anniversary celebrations, sponsorship of classes, etc., your present officers have been "unsung heroes" effecting a labor of love in seeing that your club has run smoothly over recent months.

Why not a special party for them? This would have to come forth as an inspiration by the incoming board, or by the caller, or perhaps through some members not directly involved with the current board. Perhaps, during the evening, a different tip could be dedicated to each couple or group of couples serving on the various committees. Virtually no time will be taken away from the dancing of the evening in order to have the caller announce, "The next tip is in honor of your loyal Refresh-

ment Chairmen of the past six months, Sadie and Verne Jones." That's probably all that would have to be said.

If you want to go a little further, pen a thank you note on the club stationery, or if you have an artistic member in the club, hand-letter appropriate scrolls. Let these be reminders to those going out of office that their efforts were appreciated.

All too frequently we pass over this change of officers as though we were relieved, when the truth of the matter is that we are extremely appreciative. Perhaps this will give you a few ideas in suggesting some possible "ceremonies" for your group.

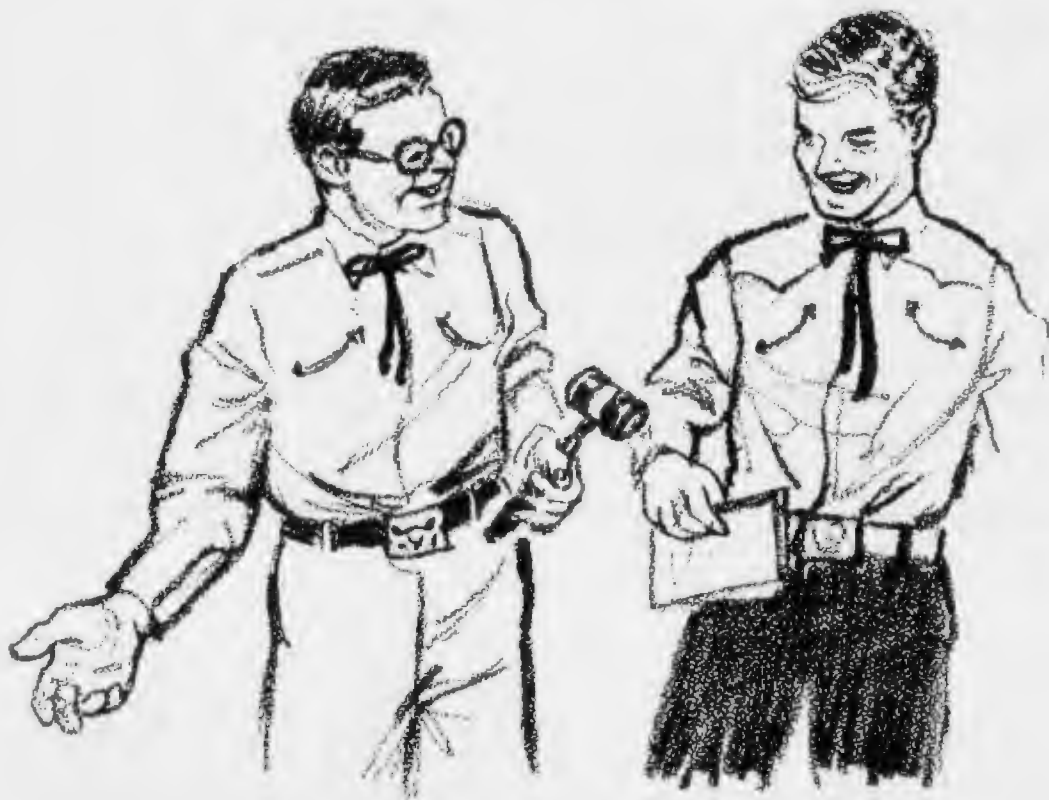
KEEP ACTIVE THIS SUMMER

IN MANY SQUARE DANCE areas across the country summertime is often that period when square dancing comes to a halt. Farming, ranching, building, vacationing, etc., place such a demand on time that this, coupled with weather that sometimes is not conducive to best dancing, calls for a stopping or slowing down of regular club activities.

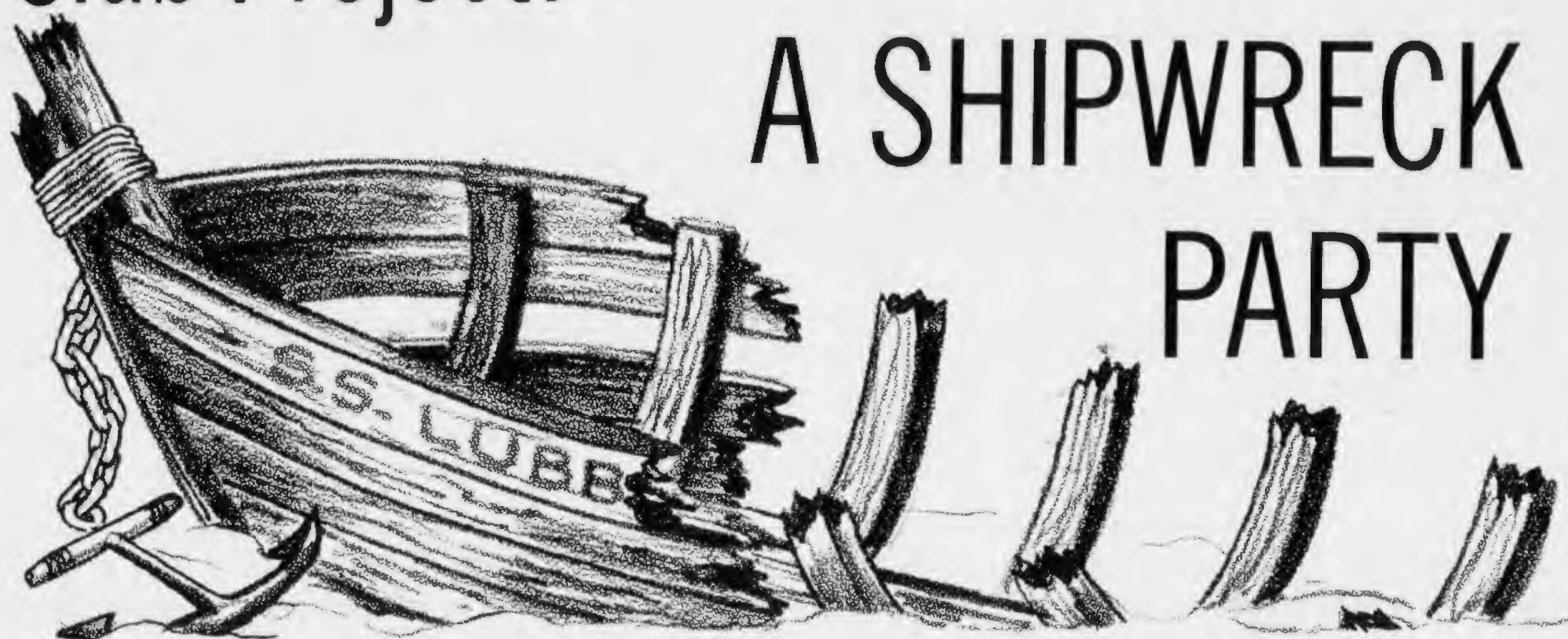
If this happens in your area, you may have already made plans for occasional, once-a-month get-togethers with or without dancing which will tend to keep the members in touch and thinking toward the start of the next square dance year.

Visits by the club as a whole to a square dance vacation institute, to summer square dances in a park, or to neighboring clubs which dance in air-conditioned halls, all have been tried with great success.

A picnic, a day in the mountains or at the beach, an outing for club members and their families, will bring club members closely in touch with each other during the summer months.



The WALKTHRU Club Project:



A SHIPWRECK PARTY

IDEAS ARE THE MOST valuable commodities we possess. Given a subject to think about, chances are no two individuals will approach the matter in the same way. This is true with any club function, and here is where the total involvement of all members plays such an important role.

Let's assume that this coming fall your club decides it's time to go all out with a party theme. Perhaps even costumes fit into the picture, with decorations, ideas for refreshments, appropriate singing calls and round dances, all to be included.

We've selected a "Shipwreck Party" as an idea, just one of literally thousands which your club might choose. What does this theme suggest to you? Possibly a stormy night, with sound effects; perhaps "castaways on a desert island;" maybe "pirates of the Caribbean." Even a topic as specific as a Shipwreck Party has dozens of directions it could take.

How much or how little you want to decorate depends upon the group. Here's one suggestion. By cutting folded crepe paper and then hanging it — spread out — along the walls, you'll develop a wonderful seaweed effect. The same idea could be achieved with newspapers, with starfish, sunfish, octopus and other denizens of the deep, fashioned from construction paper in different colors and pinned to the seaweed background.

Do any men in your group have a leaning toward set design and decoration? Then try

setting up a shipwreck on the stage (if there is room) or in the corner of the hall. Old barrel stave ribs and weather-beaten boards of the ancient boat can be fashioned from packing crates or cardboard cartons. Add a bit of paint and your wreck can be left high and dry on a "temporary" desert island beach complete with a pseudo palm tree fashioned from cardboard rug rollers.

Costumes — if you want them — open the door to limitless suggestions. (1) Wear what you would be attired in if you were on a ship that was about to go down. (2) Wear what you think the well-dressed person would wear on a desert island. (3) Come dressed as a pirate, a sailor, a native, etc.

Mixer ideas? These are limitless, and you need only adapt ideas used for other themes and tie them in with your Shipwreck Party. "Pieces of eight" fit into the old sailing days and pirate theme. A square is also made up of pieces of eight, or eight dancers, so for each square you anticipate fashion a silver or gold coin from an old pie tin. With pencil or crayon, divide each into eight odd-shaped parts. Then, on four of the parts, put an "L", and on the other four an "M", and cut the "coin" into the eight sections already marked. Put all the sections marked "L" from all the various "coins" into one container and those marked with an "M" into another. At one time in the evening, and working closely with the caller, have the men line up on one side of the hall to receive

their "piece of eight," and the ladies line up on the other side of the hall to receive theirs.

A prize to the square which assembles its eight pieces first.

The same old thing? Of course. But with a different setting, it fills the need for a good mixer. Here's another. As each couple enters the hall, give each lady a "gold doubloon" for her to sign and drop into the "treasure chest." At one point in the evening each man is given one doubloon, thereby winning himself a partner for the next tip or for refreshments.

Miscellaneous Ideas

Prizes for those with "the most unusual costume" — "the most unlandish costume," etc. Dime stores have some pretty wild "treasures" of costume beads. Also the simulated, metallic net bags filled with "gold" coins — chocolate wrapped in gold foil — would make delicious rewards.

Depending on how far out you go with your shipwreck, consider lighting your "set" with green floods or spots to give an eerie, under-sea appearance.

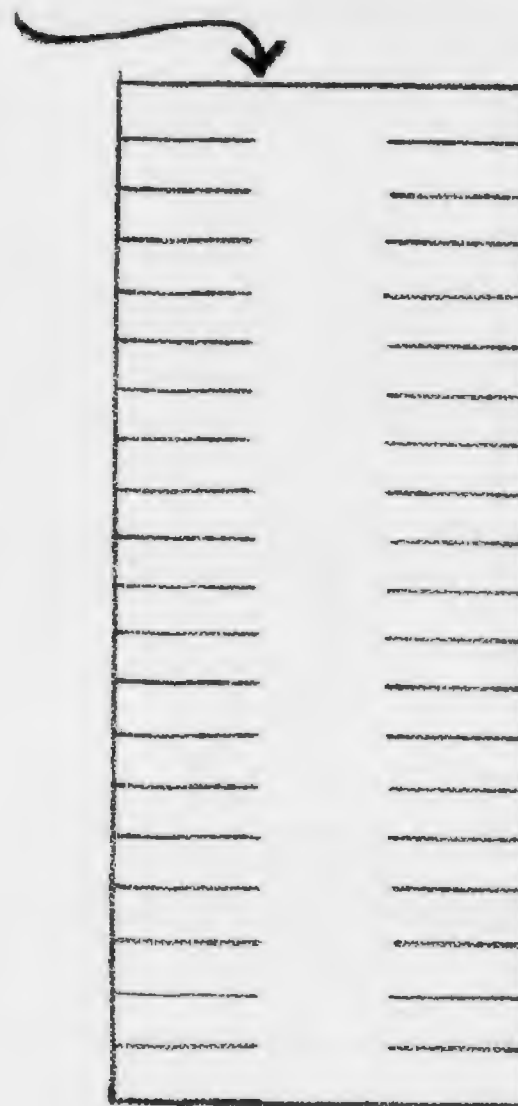
Perhaps the fascination of foreign sights and foreign places could be picked up by hanging travel posters along the walls.

A nearby Naval Reserve Unit or Coast Guard Station may be willing to let you borrow some signal flags which, virtually by themselves, make wonderfully colorful decorations.

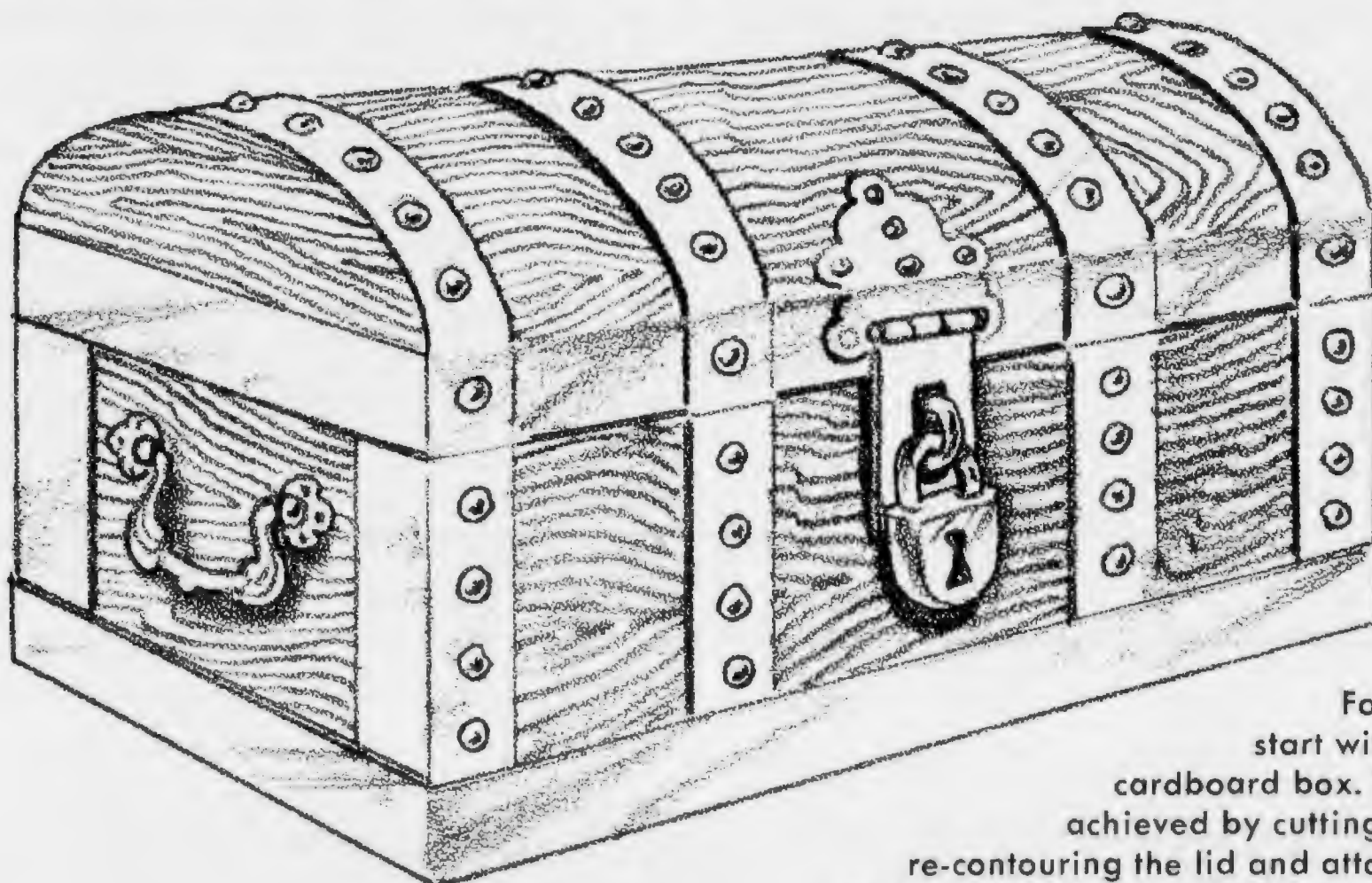


This is just a starter. Possibly, as you've been reading, you've added many ideas of your own. Sail forth with them and have a great party!

The WALKTHRU



For your seaweed, take a standard package of green crepe paper. After removing the wrapping, make a row of approximately 4" cuts with your scissors at 1" intervals on both sides of the paper. You may want to experiment with the depth as you go along. After the cuts are made, open the roll, and by pulling gently, expand the crepe paper making a wide network of kelp and seaweed screening.



For your "treasure chest" start with a fairly large, intact, cardboard box. The rounded lid can be achieved by cutting off the top of the box, re-contouring the lid and attaching it firmly in place with masking tape. Additional masking tape and poster paints will complete the task. You may want to add a colorful "royal crest" on one end, or an "antique lock" made with cardboard, staples and masking tape.

TEN COMMANDMENTS FOR SQUARE DANCERS

Various codes and commandments have been written for square dancers, and the following makes no claim for originality. However it is most interesting to note that this particular list — garnered from past issues of Sets in Order as well as other sources — was prepared for the Rio Piedras Moonshiners, a youth group which dances in Puerto Rico.

1. *Thou shalt square dance only for the fun, remembering all dancers must have fun or no dancer will have fun for long.*

2. *Thou shalt earn forgiveness of thy goofs by remembering that even thou wert once a beginner, and shall help those with less experience, while maintaining both a friendly face and a cheerful heart.*

3. *Thou shalt dance exuberantly, but shall act thy age.*

4. *Thou shalt remember square dancing is a social activity, dressing appropriately and behaving properly.*

5. *Thou shalt welcome the stranger in thy midst with word and with deed, remembering that "a stranger is a friend I haven't met."*

6. *Thou shalt form squares promptly when the music starts, never sit out when needed to complete a square, and never, never leave a square.*

7. *Thou shalt let the caller do the teaching, and leave all conversation for the break periods.*

8. *Thou shalt honor thy club and give it thy loyalty and service.*

9. *Thou shalt not kill thy club with bickering and complaints.*

10. *Thou shalt spread gladness and good cheer throughout the land, advising all and sundry that SQUARE DANCING IS FUN!*

A CALENDAR OF EVENTS

The Fun Timers Square Dance Club of Oklahoma prints a six-month calendar of events for its members which lists special events and dance dates, along with the names of members in charge of each affair.

Over the years the club has delighted in adopting prevailing TV titles for each club get-together. Here are some examples of past dates:

I've Got A Secret — An evening when the new club executive took office

Dating Game — Valentine's dance

The Iron Horse — A dance preceding a club train trip

TV Special — A special dinner-dance

Wagon Train — A National Convention Trail Dance the club hosted.

Just goes to show that a little ingenuity can change a regular dance into something a bit special.

BADGE OF THE MONTH



Three-and-one-half years ago, Mr. and Mrs. See Saw announced the birth of a new square dance club in the bayou country of Lafayette, Louisiana. The youngster weighed ten couples at birth.

Over the ensuing years, the young See Saws Club has continued to grow and prosper, until today it is made up of an enthusiastic, fun-loving group of people.

Visitors to the area are cordially invited to dance with the See Saws as their guests any Wednesday evening in the War Memorial Building.

Suppose you are just starting to learn to call. Where do you begin, with singing calls or patter calls? Do you memorize, or do you use a call sheet to read from? Here is some advice offered by some of our activity's most capable callers.

DIALOG

HOW DOES ONE GO ABOUT LEARNING THE CALLS?

MARSHALL FLIPPO • ARNIE KRONENBERGER
FRANK LANE

If you have never called before, then there must be a thousand questions running through your mind. We've tried to anticipate some of these, and we've brought together several outstanding callers to field the answers for you. Here goes the first question.

Can you suggest a good way to memorize a patter call?

Frank Lane: In learning a patter call, the most important thing is to have well in mind the pattern, the figure that you are trying to lead the dancers thru. That's what the call is, basically — words to lead the dancers thru a pattern the caller has in mind. As far as memorizing certain words, I think the beginning caller almost has to do this at first to develop a feeling of being certain he knows exactly what he's doing. It should be well thought-out, not just read from a magazine or callers workshop notes. The caller should actually have visualized every move that the dancers are going to make; what each call will do in moving them into new positions; where they can be taken from those positions and how to get them out quickly to an allemande left, if possible.

A pitfall for so many beginning callers is that if some trouble occurs on the floor in the middle of a pattern they have no way out until they reach the end of the pattern. If there is a way out, and there certainly is in most situations, the caller should have this in mind before he starts calling.

Marshall Flippo: A fellow just starting out should probably learn all the words of a patter call and know that it times well so that the dancers come out exactly right. He should be

sure he can call it inside out, because if somebody does have trouble it could tend to throw him. If he does know it real well he will be able to continue. Later he can start fitting his own words and ideas into the patter call and develop his own style.

Arnie Kronenberger: What I do is memorize two lines at a crack — put them together. First of all, tho', I try and gauge the whole figure in my mind. Before I even try to learn a figure I'll look at it and if it has anything I'm not using or that seems awkward, I forget it. But those dances I do use, I'll learn two lines at a time, and then four, and then six, and then eight. I try not to get involved beyond this. It does help to decide what can be replaced, however, so that the six or eight lines can be varied by use of optional figures which must also fit, of course.

To get one's feet wet in calling, what are some of the very simplest drills a caller could use without having to worry too much about a lot of fill patter, etc.?

Flippo: One I used when I first started calling was a Heads pass thru and separate, Go around two, Get back home, Star by the right, Go 'round to your corner, Allemande left, Come home, Do sa do.

Little drills that might work when you're just practicing in your den with a tape recorder and without any dancers might be something like All join hands and circle to the left, Reverse and single file, Girls step out and take a back track, Meet your partner and turn her by the right to the corner, Allemande left and right and left grand.

Lane: And the caller here again must understand completely what he's doing. In starting to learn to call, start like you learned to dance, with simple figures like Right and left thru, Cross trail back to an allemande left, Pass thru and around one, Pass thru again, Split two and around one and Cross trail thru to an allemande left. Do things that are easy to visualize because visualizing what you're doing is of utmost importance. Sometimes a new caller will practice on friends who are already experienced dancers. He thinks they want challenge and so he goes beyond his depth. He isn't ready for this yet. If he'll practice at the simple things until he gets self-assurance at the mike, timing and rhythm, he'll make good progress.

Kronenberger: When we started out it was a different thing altogether because what we had to work with were just Right and left thrus, Ladies chains, etc., that had all been rhymed and metered out before we ever attempted it. Now there is so much additional stuff that it seems to me a caller should concentrate on the basic movements, including Right and left thru, Star figures, maybe a simple Square thru. He should never get too involved too soon. As Frank says, a lot of the guys want to jump in right away with the latest and greatest but they're not yet equipped for it and they can kill themselves before they get started.

A caller quite frequently says, "I'm worried about working these calls up so that they fit the beat of the music. What do I do?" How would you answer him?

Kronenberger: I'd tell him to practice. I used to turn the record player on on the dining room table and work on Dip and dive or Forward six or whatever until the words fit comfortably.

Lane: You have to keep the calls simple. There's no need for a lot of fancy rhyming, etc., at first. The caller should understand phrasing and what to do with it but not worry too much about it at this point.

There are certain styles of hoedown records that are easier to work with than others. I would stay away from music that definitely chains you to a singsong pattern. There are those that are just straight two-beat rhythm that are a lot easier to just call to the beat. When we say beat, let's not overlook the thing that goes right along with it and that's timing, the number of beats it takes to execute a fig-

ure. You can say Right and left thru much faster than you can do it. So, if you can say Right and left thru in four beats, then you have to fill in four beats of a wait or something, while the other four beats of music that it takes the dancer to do the figure are going by.

Many beginning callers make the mistake of just saying words to the beat of the music instead of realizing the number of beats it's going to take the dancer to do what he is saying. It accounts for a lot of the poor, clipped-time calling we have today.

Flippo: When I first started calling, I had trouble staying on the beat. I could feel it but I didn't know what to do about it. My wife suggested I pat my foot to the music and call to the rhythm of patting my foot. I almost wore a hole in the floor but it sure did help. And about phrasing, I didn't know anything about phrasing when I started. The first time I was aware of phrasing was calling My Little Girl with a band. In one place I had a tendency not to wait for the phrase to finish and I'd go right into the next one. I got a record of this call, studied it and realized the significance of phrasing in the hoedown music. It's a matter of working with it, practicing until you feel it.

What is sight calling and should a new caller be concerned with it?

Lane: I'd like to be more concerned with it. really. Sight calling is something you need when you've gotten yourself in a situation but until you need it you don't think about it and then it's too late.

When I do definitely make an attempt, when I know I'm going to do something rather intricate, my formula is usually this: to know who the Number One man is, to know who his partner is, who his corner is and who her partner is. If you can know these four individuals, that's good, but you have to know them in at least two squares because you can't depend on one square being where you want them all the time. The danger of sight calling is that it may make for monotony. And the dancers don't really care; they want something that feels good, that flows from one movement to the next.

Flippo: I'm definitely against sight calling as it is, but I do think that a fellow should know who Number One couple is and who Number Four couple is. He should also know Number

One gent's partner, his corner and his corner's partner, just as Frank says. I would think a fellow should go with memory and with the zero movements and equivalent movements that are out today. You can make up numerous figures that go along with the zeros and know what to do to get the dancers back to a certain point — without this sight calling.

One thing the beginner caller should know and try to learn is what each movement does and where it puts the dancer; he shouldn't have any use for sight calling if he gets along this far.

How does one go about developing a memory for learning the calls?

Kronenberger: I find that I'm depending on notes these days — not to read the call but to look at it before I do it, to be sure I have the sequences right. This is just because I'm not exercising it enough along this line, I guess. With Lane and Flippo here it is a matter of being used to doing it night after night. It's

much like an actor learning his lines; the more he does it, the easier it is.

Flippo: That's true. With singing calls, I try to get the figure and break embedded in my memory so that I can put my own words to the call if I forget some of the original words. But you still have to continue to work on it and get the words and rhyming in there where they'll sound good to the dancers.

As far as memorizing the patter, you should really memorize the movements and know what works, what movement works into another movement real well, that flows nicely. If you can learn a couple or three of these by memory, like a Swing thru that'll go into a Spin the top real easily, it will be helpful.

Lane: I don't really know of any formula for developing memory but I don't think anything in the world helps as much as dancing. So, when a fellow begins to call he quits dancing and this is bad. If you've danced a figure and called a figure and written a figure — any time

(Please turn to page 50)



17th National Square Dance Convention

JUNE 20, 21, 22, 1968 • OMAHA, NEBRASKA



Square Dancers' Bargain Package — Where can you get so much for so little except at the 17th National Square Dance Convention in Omaha, Nebr., on June 20-22, 1968? For your registration fee of \$1.75 per day (\$2.00 if bought at the convention site) you get a package deal consisting of square and round dance Workshops, Clinics, Panels, Trail End Dances, After Parties, Programmed Dancing; plus Contra and Folk Dancing, Sewing Panels, Style Show, Exhibit Booths — and Fun as the end result of all this. Send to Elvo Pratt, Cook, Nebr., 68329, for registration blanks.

Added Trail Dance — To the list previously supplied, more trail dances have been added. These will take place on June 14-15 at the New High School Gym in Loveland, Colo. Contact Spence Boudinot, 1420 - 24th Ave., Greeley, Colo. 80631 for more info.

Convention Tours — Tour schedules of the area in and around Omaha have been revised to provide maximum choices on all three con-

vention days. Tours 1, 2, 3 and 4 will leave the Civic Auditorium at 9 A.M. each day. Tour 5 will leave at 9:30 A.M. All tours will disband at the same location.

Thursday Tour — Tour No. 1, June 20 — 9 A.M.-4 P.M. — Boystown, Lunch at S.A.C., for 12 and older \$4.50. Under 12, \$4.00.

Friday Tours — Tour No. 2, June 21 — 9 A.M. to 12 Noon — Boystown, \$1.75.

— Tour No. 3, June 21 — 9 A.M. to 4 P.M. — Continental Baking Co., Pepsi-Cola, Lunch, Donkey Farm, State Fish Hatcheries. For 12 and older, \$4.00. Under 12, \$3.50.

Saturday Tours — Tour No. 4, June 22 — 9 A.M. to 12 Noon — Boystown, \$1.75.

— Tour No. 5, June 22 — 9:30 A.M. to 4 P.M. — Union Pacific Museum, World Herald Newspaper, Lunch, Visit Zoo. For 12 and older, \$3.50. Under 12, \$3.00.

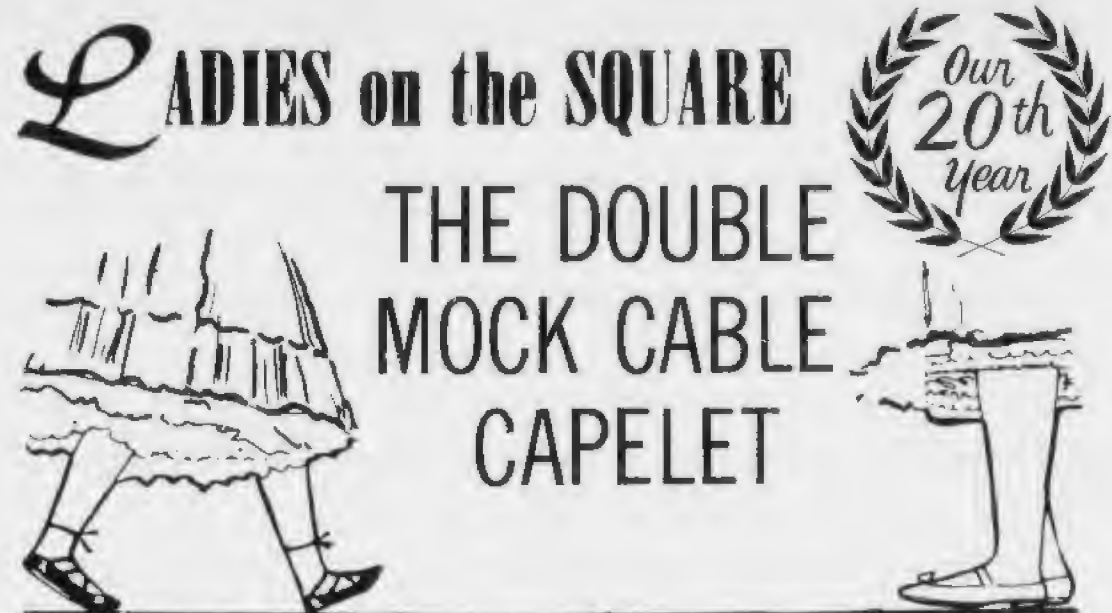
For more details on the Tours, write Paul Pursley, 7540 Erskine St., Omaha, Nebr. 68134.

SWING YOUR TAW IN OMAHA

LADIES on the SQUARE

THE DOUBLE MOCK CABLE CAPELET

Our 20th Year



IN THIS SETS IN ORDER REPRINT, we acknowledge dozens of requests for the information we ran in December, 1965. The subject was a knitted capelet designed by Lee Woker of St. Louis, Missouri. This particular capelet fits all sizes, hangs neatly and trimly, and provides just the amount of shoulder warmth which feels comfortable over a square dance dress.

The materials needed are: 3 4-oz. skeins Sayelle yarn; 1 size 13 circular knitting needle; 1 pr. size 5 needles. The knitting directions follow.

Using size 5 needles, cast on 63 stitches.

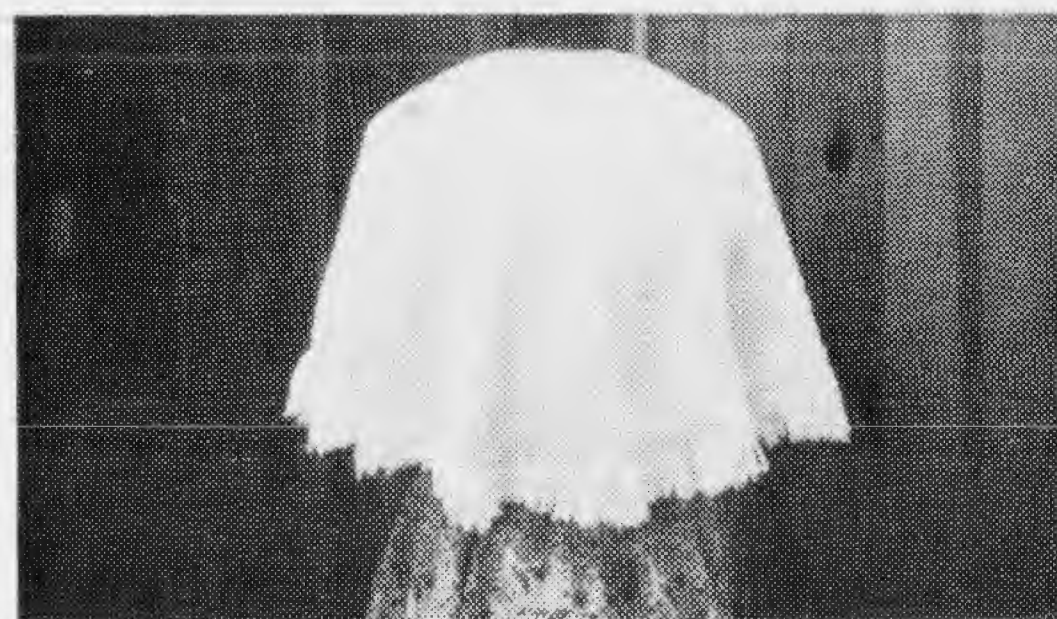
- Row 1: K2, * P4, K1, repeat from *, ending P4, K2.
- Row 2: (right side) P2, * K4, P1, repeat from *, ending K4, P2.
- Row 3: Same as Row 1.
- Row 4: P2, * skip the next st, K the next st but do not take off left-hand needle, K the skipped st and transfer both sts to right-hand needle, skip the next st, K the next st but do not take off needle, K the skipped st and take both sts off needle (double mock cable made), P1, repeat from *, ending row with a double mock cable on next 4 sts, P2.
- Row 5: Change to circular needle. K2, * P4, increase 1 st in next, repeat from * 10 times more, P4, K2.
- Row 6: P2, * K4, P2, repeat from * across row.
- Row 7: K2, * P4, K2, repeat from * across row.
- Row 8: P2, * work a double mock cable on next 4 sts (see row 4), P2, repeat from * across row.
- Row 9: K2, * P4, K1, increase 1 st in next st, repeat from * 10 times more, P4, K2.

- Row 10: P2, * K4, P3, repeat from * ending K4, P2.
- Row 11: K2, * P4, K3, repeat from * ending P4, K2.
- Row 12: P2, * work a double mock cable on next 4 sts, P3, repeat from * ending with a double mock cable on next 4 sts, P2.
- Row 13: K2, * P4, inc in next st, K2, repeat from * 10 times more, P4, K2.



Front of Cape

- Row 14: P2, * K4, P4, repeat from * ending K4, P2.
- Row 15: K2, * P4, K4, repeat from * ending P4, K2.
- Row 16: P2, * work a mock cable on next 4 sts, P4, repeat from * ending with a double mock cable on next 4 sts, P2.



Back of Cape

- Row 17: K2, * P4, K3, inc. 1 st in next st, repeat from * 10 times more, P4, K2.
- Row 18: P2, * K4, P5, repeat from * ending K4, P2.
- Row 19: K2, * P4, P5, repeat from * ending P4, K2.
- Row 20: P2, * work a double mock cable on next 4 sts, P5, repeat from * ending with a double mock cable on next 4 sts, P2.

Row 21: K2, * P4, inc. 1 st in next st, K4, repeat from * 10 times more, P4, K2.

Keep working in pattern, increasing on alternate ends of the stockinette pattern every 4th row (the row following double mock cable st). Refer to Rows 9, 13, 17, 21.

Work pattern until desired length is reached, then bind off, knitting the K sts and purling the P sts.

With a #0 steel crochet hook, work 5 rows of single crochet on left edge. On right edge work 5 rows of sc with evenly spaced buttonholes on Rows 3 and 4. (5 or 6 buttonholes.)

Fringe the capelet bottom with double 6"

strands of Sayelle.

This is an "easy-care" capelet as Sayelle is machine washable and dryable.

After these instructions first appeared, we received a great number of requests for reprints and several comments by people who had made the capelet. One says in part: "After making the capelet I lined it, and with the same lining I made a throw hood which comes in handy for a windy night. When not in use, it can either be turned in, or left out like a collar. I used a wind bonnet as a pattern."

(From Kay Buschman, Belmont, California.)

— Editor

The ROWLAND HIGHLANDERS DANCE TO THE PIPER'S TUNE

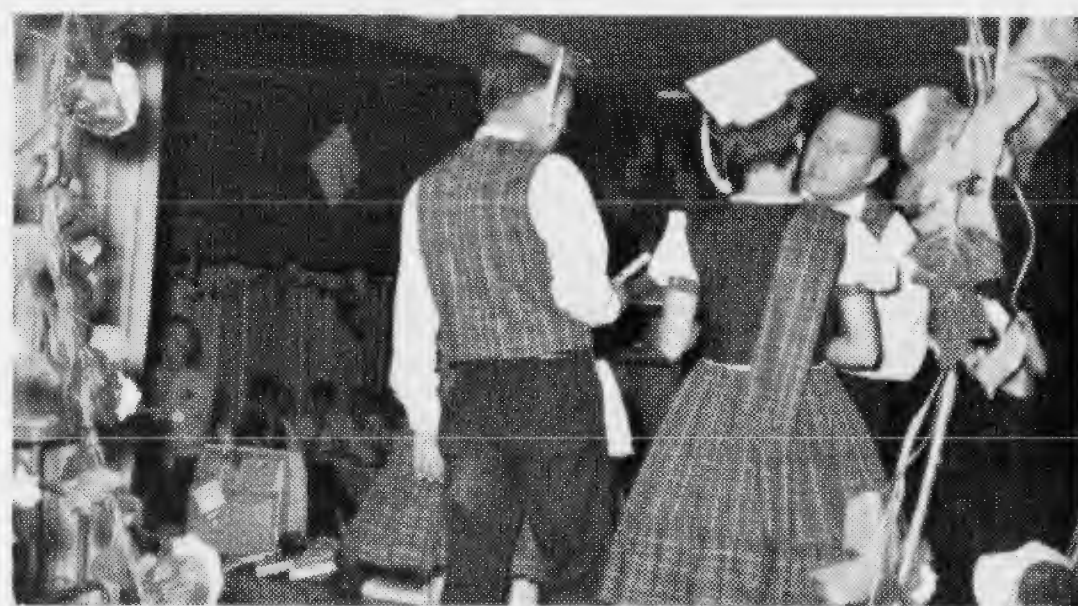
THE PIPER SOUNDS HIS eerie keening notes and marches smartly ahead of a line of couples clad in bright red plaids. It's the Rowland Highlanders come for a dance-visit.

"Home" to these people is Rowland Heights, Calif., in the rolling San Gabriel Hills near Los Angeles. And "parents" of the club are Ralph and Barby McDermott who found square dancing to meet a recreational need and drew in many others with their imagination and enthusiasm.

When club caller Ralph and Barby went about forming a club from his first class, they looked for a theme that would be unique and yet not detract from the square dancing itself. A joking comment from Ralph, "Well, we live here in the Highlands and I'm Irish so we can dress everybody up in plaid and call them Highlanders" struck home, so Barby drew up designs for club outfits and soon everybody

was busily sewing. The men wear reversible vests, the girls bright plaid skirts and sashes.

The piper comes from a Highland Pipe Band in a neighboring community and "pipes" them on" whenever they go club-visiting. The club has danced in lots of exhibitions and has a special kind of Irish-inspired ball with, to quote Ralph, "Barby as the brains and me as the enthusiasm."



Caller Ralph McDermott awards diplomas to the Highlanders first club president and first lady, Gene and Devota Phillips — and a buss on her cheek, as well.

Barby and Ralph McDermott, the happy people who conceived the idea for the plaid-clad Rowland Highlanders and are pictured in a rosy bower at their first class graduation.



Piper John Creagor leads the first Graduation Processional at the Rowland Highlanders Square Dance Club.

PHRASING

PART II



by Terry Golden, Colorado Springs, Colorado

Following the reprint in the February, 1968, *Sets in Order* of the first chapter in the series by Terry Golden, we've had numerous requests to print more from the original 1953 article. This we do with pleasure.

In the first section, Terry explains that phrasing, as it relates to this particular article, is matching a phrase of call to a phrase of music, or coordinating the call to the music in such a way that the first beat of the phrase of call coincides with the first beat of a phrase of music. He explained that most square dance hoedown tunes were made up of an A part and a B part. Each part has four phrases, each phrase has four beats.

TO ILLUSTRATE THE POINT further, let's take as an example a simple and familiar tune. I suppose everyone knows the "Little Brown Jug." It is clearly phrased. Think of the tune while using the following chart, which uses actual calls instead of "X's" and "O's." In this chart each beat of the musical phrase is numbered and underlined. Instead of using just one phrase of music, I will use three, so as to carry out the idea a little further. Start thinking of the tune in your head, or start humming it, tapping your foot in time to the rhythm. The "beat" of the music is the rhythmic impulse in coordination with which you automatically pat your toe or womp your heel. That's what is underlined on the chart.

PHRASE I

Line A	<u>Ha</u>	ha	<u>ha.</u>	<u>you</u>	and	<u>me</u>
	<u>1</u>		<u>2</u>	<u>3</u>		<u>4</u>
Line B	<u>All</u>	jump	<u>up</u>	and	<u>ne- ver</u>	<u>come</u>
Line C			<u>Pick</u>	up	<u>two</u>	<u>and</u>
Line D					<u>Al-</u>	<u>le-</u>
Line E						<u>mande</u>
Line F						<u>make</u>
						<u>it</u>
						<u>left</u>
						<u>with</u>
						<u>One</u>
						<u>foot</u>

PHRASE II

Line A	<u>Lit-</u>	tle Brown	<u>Jug</u>	don't	<u>I</u>	love	<u>thee!</u>
	<u>1</u>		<u>2</u>		<u>3</u>		<u>4</u>
Line B	<u>Swing</u>	your	<u>part-</u>	ner a-	<u>round</u>	and	<u>a-round.</u>
Line C	<u>Eight,</u>		<u>Cir-</u>	cle	<u>eight</u>	when	<u>you</u>
Line D	<u>your</u>	left	<u>hand.</u>		<u>Right</u>	to	<u>your</u>
Line E	<u>up</u>	and the	<u>0 -</u>	ther foot	<u>down.</u>		<u>part-</u>
Line F	<u>Ring</u>		<u>ring</u>		<u>pret-</u>	ty	<u>Make</u>
						little	<u>that</u>
							<u>ring</u>

PHRASE III

Line A	<u>Ha</u>	ha	<u>ha</u>	<u>you</u>	and	<u>me.</u>
	<u>1</u>		<u>2</u>	<u>3</u>		<u>4</u>
Line B						
Line C	<u>Straight.</u>					
Line D	<u>right</u>	and left	<u>grand.</u>			
Line E	<u>big</u>	foot	<u>jar</u>	the	<u>ground</u>	
Line F	<u>Break</u>	that	<u>ring</u>	with a	<u>cor-</u>	<u>ner</u>
						<u>swing.</u>

Line A, the song itself, is of course, **IN PHRASE**.

Line B is also **IN PHRASE** — (the first beat of the phrase of call falls at the same time as the first beat of the phrase of the song).

Line C is **OUT OF PHRASE**; The first beat of the phrase of call falls on the second beat of the phrase of music. The call is one beat behind the music.

Line D is **OUT OF PHRASE**: The first beat of the phrase of call falls on beat three of the musical phrase; it is two beats late, (which is better than being one or three beats late, but is still out of phrase).

Line E is **OUT OF PHRASE**: The call is three beats late; the first beat of the phrase of call coincides with the **FOURTH** beat of the phrase of music rather than the **FIRST** beat of the phrase of music.

Line F is **IN PHRASE**: Being four beats late, it is not late at all, as it coincides perfectly with the next phrase of music. **BEAT ONE** of the phrase of call jibes with **BEAT ONE** of the phrase of music.

NOTE: The particular rhymes chosen don't make any difference; other calls or phrases could have been used.

NOTE: The matter of planning all your calls in 8-beat lines and then in 16-beat paragraphs is mentioned briefly later.

ABOUT THE AUTHOR

Terry Golden, who put together this series of articles for *Sets in Order* a number of years ago, now lives in Colorado Springs, where he has been in the real estate business. No longer active in square dancing, Terry at one time was one of the nation's leading exponents of patter, and his examples of this vanishing folk art included *Burma Shave* verses, and literally hundreds of eight-beat and sixteen-beat poems which he fitted into his calling with such versatility. Terry also is an outstanding folk singer, and for many years traveled across the country giving folk singing concerts in schools. We do hope that one day Terry may rejoin the square. In the meantime, we're enjoying this opportunity of reprinting his articles.

If a caller uses phrases of three, five or seven beats, (or anything except four beats), he will repeatedly be throwing himself out of phrase, and even if he always uses four-beat phrases but doesn't match the phrase of call to the phrase of music, he will still be out of phrase. (See Chart B.) A caller who uses four-beat phrases but doesn't match them with the music is comparable to a dancer who is doing the so-called "two-step waltz" instead of the true waltz. The footwork pattern by itself, removed from the music, is the same in both cases; the only difference is the way the footwork is matched to the music. In the "two-step waltz" you're doing the *same thing* with your feet, but at a *different time* in relation to the music: The "two-step waltz" is only one beat off — and it makes all the difference in the world.

Here's another example by which you can make the point clear to yourself: Take any familiar, simple, old-time round dance where the dance steps are clearly phrased to the music, and try dancing exactly the same steps only instead of starting right with the music, start one or two or three beats late and try to keep going that way. You will probably find that it is almost impossible to keep going "out of phrase" without the most intense concentration. Automatically, you try to fudge around and get back in phrase with the music — "in step," in other words. Do you remember the old joke about Soldier Bill? His company came marching through the home town and everybody turned out to watch. Bill was on his left foot while all the rest of the company was on the right foot. Bill's mother shouted proudly for all to hear, "Oh, look! Everybody's out of step but Bill!" Well, Bill was doing the *same thing* the other boys were, and he was in time with the music. The only difference was that Bill was one beat off.

NEXT MONTH

The June issue will carry Part III in Terry Golden's series on Phrasing.

STYLE SERIES:

LET'S LOOK AT THE DIFFERENCE

THE LANGUAGE OF square dancing divides itself into three sections; first, the basic term; second, the combination of movements; and third, the gimmick. To better understand some of the coming discussions and the findings of the Gold Ribbon Committee, perhaps we should take a look at all three.

A basic term (see the definition of a basic on Page 68) is a term for a movement that is standard to the activity. Four good examples would be a right and left thru (1), and a box

the gnat (2). Explicit definitions tell you not only how you start a movement, but also how you finish it. As an example, a Frontier Whirl (California Twirl) starts with a couple in regular position, standing side-by-side (3). As they go into the movement, the dancers keep their inside hands joined and the man walks forward in a clockwise direction as the girl ducks under (4) to end side-by-side, having reversed facing direction (5).

A star thru starts with two facing individuals (6) who join hands, man's right, lady's left (7), and as the man walks around, the girl moves under the raised arms (7) to end side-



1



2



9



10



11



12



13



14



by-side as partners, facing a new direction (8).

A very simple combination of movements where a new title has been created for the combination is illustrated by a swing thru to a star thru (swing star thru). Starting in an Ocean Wave (9), dancers start a swing thru and turn by the right (10) halfway around (11). Then the centers turn by the left and make contact with the person they meet (12) for a star thru (13) to end with that person as a partner (14). Many callers find that there is sufficient time to call both swing thru, and star thru, rather than adapting an additional term that must be learned by the dancers.

In the gimmick department are many examples for a square (15). The starting point for an endless number of varieties is the Grand Square (16), which starts with the side couples facing and moving away from partners as the heads move into the center. Another gimmick which excited numerous variations was the Tea Cup Chain (17). Here, the four men stay in their own positions as the ladies move around the square. Gimmicks wisely used and carefully thought out can add a great deal of variety in dancing. They do quite frequently need repeating and explaining each time they are exposed to the dancers.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Washington

Youth in '68, the 19th Annual Washington State Festival, will be hosted by the Spokane Council in that city on June 28-30. Earle Park of Yorkton, Sask., will be the featured caller. For information write Festival, 14902 E. 14th, Veradale, Wash. 99037.

Seattle's annual Sea Fair Dance will be held in the Arena, Seattle Civic Center on July 28, with Bill Peters of San Jose, Calif., calling. The dance is in conjunction with the city's annual Sea Fair celebration.

Spokane's annual Summer Festival and Salmon Barbecue will take place at Sullivan State Park, Trentwood, on Aug. 30-31, with Bob Page of Hayward, Calif. doing the calling.

— Don Hulin

Oregon

Something different in the way of square dance coverage came out in the Eugene Register-Guard last January. Do-Si-Doers Promenade Modern was the heading on the story but the illustration was what made it unique. Mrs. James Rookard of Eugene was pictured in a lovely square dance dress in an outdoor setting — all in full color, certainly a nice representation for square dancing.

California

California Single Squares announce their 2nd Annual dance for May 18 at the Bakersfield Fairgrounds. A California attendance banner will be awarded to the member club which has the largest percentage of members attending the evening dance. For information write

to Wayne Laughlin, P.O. Box 214, Colton, Calif. 92324.

The San Diego Reveler Squares held their annual April Showers Dance on April 13 in Balboa Park, with Bob West calling.

— Margie Dixon

The Desert Sidewinders hosted the dance at the Desert Wind-Up on Mar. 16-17 in Indio, with Bob Ferraud, Bruce Johnson and Ronnie Cupp slated to call. On Sunday the Circle O's followed up by presenting Lee Helsel in Palm Springs.

— Beverley Campbell

The Teen Square Dance Assn. held its first General Meeting of 1968 at the Recreation Hall in Mountain View Park, El Monte. Here plans were discussed for the year's activity. Blaine Fitzpatrick was M.C. for the dancing following the meeting.

D. C. Area

The 7th Annual Benefit Square Dance was held on Mar. 29 in the Specker Field House, Fort Belvoir, Va., with Jim Schnabel calling. Rounds were under the direction of LeRoy and Anita Stark.

Rounds of the Month for January, as selected by the Round Dance Teachers Council for Maryland, Virginia and Washington, D.C., came out like this: Easy, Rag Doll; Intermediate, The Last Waltz; Advanced, Tango of Hearts.

— Sara McCorkle

On April 30 a Commencement Roundup was held for all new dancers in the Northern Virginia area, in Falls Church, Va. Callers were Sparky Carlton, Howie Shirley, Rut Rutledge and Gene Norris.

Louisiana

The South Louisiana Square Dance Council was host on Apr. 19-20 for Baton Rouge's 19th Annual Spring Festival. Bill Wilson and Jon Jones were the callers.

— Richard Currie

Tennessee

The week of April 21 was designated as Square Dance Week in Knoxville, by proclamation of the mayor, as part of that city's annual Dogwood Arts Festival. Jack Livingston was the caller and the Irv Easterdays were in charge of the round dancing.

— S. E. Truan, Jr.

Alabama

The 2nd Annual Spring Fling was flung in the Dallas Street Armory, Huntsville, on April 27, with Harold Kelley calling.

— Howard Jaynes

Texas

Fair Park Coliseum, Lubbock, was the locale for the West Texas Square Dance Festival on April 5-6. Marshall Flippo and Harry Lackey did the calling while Pete and Ann Peterman supervised the rounds. — *Louise Walker*

Congratulations to Paws and Taws of Rockport who, on February 24, had a free-for-all square dance to celebrate the burning of the mortgage on their building. Square dancers and callers from every State and Canada have joined in the effort to build and pay for this place for square dancers to get together.

— *Mrs. Loyce Ogle*

Nevada

September 28 is the date for the Harvest Ball to be held in the First Baptist Church, Las Vegas.

Current officers of the So. Nevada Square Dancers Assn. are Ric Hileman, Pres., Marv Thompson, V.P., Bill Allen, Treas., and Jackie Reeley, Secretary.

New Jersey

The Eighth Annual Timberline Party Weekend will be on May 24-26 at Marshalls Creek, Pa. George Peterson will call squares; Roy and Sylvia Keleigh squares and rounds. This group dances regularly at the Hayloft in Asbury Park. Callers at the Hayloft in April were Dick Leger, Joe Prystupa and on May 3, John Hendron.

— *Bernice Bonsall*

Massachusetts

The Ould Towne Squares of Newburyport will be celebrating their 10th Anniversary on May 4 with a special dance to the Do-Si-Doers six-piece band. Dick Davis and Joe Casey will do the calling. The club started in Pete's Barn, Newbury but after six years outgrew that location and moved to the Port Recreation Center where they workshop every Wednesday night and have open dances once a month on Saturdays. Ould Towne Squares were the originators of the monthly square dance at the Danvers State Hospital and this project has grown into a regular event, with one of the clubs in the vicinity visiting the hospital each month and dancing with the patients.

— *Frank L. Finnegan*

Pennsylvania

On April 6 a class of 17 couples was graduated by the Swingin' Bees & Honeys at Williamsport. Another beginner class of 22 couples was recently organized by the same group. They will celebrate their Third Anniversary

dance on May 4, with Manny Amor doing the calling.

— *Gene Tingle*

New York

Dr. and Mrs. Waldo Westwater of Rochester try to keep alive the early dances in America with their Teen Twirlers Square Dance Club. At their annual Teen-O-Rama they depict in dance pageant form some of the European influence in our American culture which has contributed to our Western Square Dance. This year's program, on March 23, had as its theme, "American Dance Treasures." Attendance is usually over 400 and the young people come from several surrounding cities as well as Rochester, for the event.

Square dancers of the Capitol District Square and Round Dance Assn. in the Schenectady area mourn the passing of pioneer dancer Walter Fanter. Walt and his wife, Julia, were instrumental in forming one of the first square dance groups in the area and were active in Balance and Swing Club as well as in the association.

— *Robert Proctor, Jr.*

Michigan

Square dance callers of the Flint area again donated their talents for the 10th Annual Square-A-Rama, a benefit, held in Grand Blanc on March 30.

The 2nd Pine Tree Jubilee Weekend is planned for Houghton Lake on Oct. 11-13. Darrell Figg, Tommy Stoye, Deuce Williams will comprise the calling staff; Bob and Shanty Darby will be in charge of rounds. Write Pine Tree, 3955 West Point Ave., Dearborn Heights, Mich. 48125.

The Ninth Tulip Time Festival Square Dance is scheduled for May 18 at the West Ottawa High School Gym in Holland. Louis Calhoun, North Carolina, will call and Sam and Thelma Nay will handle the round dance program. An "extra" will be the exhibition by Holland's famed Wooden Shoe "Klompers" Dancers. The kick-off dance will be on May 17 at the same location with local callers. Write Holland Tulip Time Festival, Inc., Civic Center, 150 W. 8th St., Holland, Mich. for more information.

— *John McClaskey*

If you like to plan 'way ahead you can note on your Sets in Order calendars right now that the 8th Michigan Square and Round Dance Convention will fill up Cobo Hall in Detroit on Nov. 8-9. General Chairman is Larry Billings, 21004 Yale, St. Clair Shores, Mich. 48081, who may be contacted for details.

Wisconsin

Waukesha will be the site of the 10th Wisconsin Square Dance Convention on Aug. 2-4, with a kick-off dance on Aug. 1, and all at the Waukesha High School, South Campus. For information write to Dorothy Hammond, 2603 N. 71st St., Milwaukee, Wisc. 53213.

Members of the National Square Dance Campers Assn. are invited to a Camporee on July 19-21 at Bear Lake and Cedar Springs Campgrounds in Central Wisconsin near Manawa. Write to N.S.D.C.A., Inc., P.O. Box 721, Appleton, Wisc. 54911 for information and membership brochures. — *Howard Ready*

Ohio

The February Buckeye Poll of round dances in this state showed the following to be the top ten favorites: Marnie, Hold Me, The Last Waltz, Too Much Love, Walkin' in the Sunshine, Arms of Love, Allegheny Waltz, Mexicali Rose, Call Her Your Sweetheart and Doodle Cha.

Round dance events coming up in Ohio include the Berea Fairgrounds R/D Festival with the Harts and Handys sponsoring, on May 5, and the institute with the Manning Smiths in Dayton on May 12. The latter will be at the Mike Solomon Pavilion and details may be had by writing Al Boehringer, 3137 Fergus Dr., Dayton, Ohio. — *Phyl Lehnert*

Missouri

The 20th Annual Gateway to the West Festival was held at Belleville on April 26-27 with Gloria Rios Roth calling and the Manning Smiths on the rounds. — *Rosemary Parker*

Kansas

The Wichita Square Dance Federation held its Annual Spring Festival on April 26-27 in Wichita. Tom and Kay Pell presented the round dances on Friday night; Jimmy and Vivian Holeman on Saturday night. Tommy Stoye was Saturday's featured caller.

— *Ray Short*

Oklahoma

"Pistol Pete's Place" at the Oklahoma State University Student Union in Stillwater will be the setting for the square dance get-together on July 12-14 featuring Don Ashworth and Francis Zeller on squares; Paul and Edwina Gravette on rounds. Write Carole Ruttman,

1404 W. 8th St., Stillwater, Okla. 74074, to learn more.

G. W. and Evagene Tucker of Frederick have been elected to serve as presidents of the Oklahoma State Federation in 1968. With them will be serving Del and Nita Tiemann, 1st V.P.; Ralph and Sylvia McDermott, 2nd V.P.; Meril and Maxine Montee, 3rd V.P.; Adolph and Rita Klein, Secy.; Jim and Agnes Oates, Treas. — *John Kirkpatrick*

Colorado

The "Sweetheart Town," Loveland, just 47 miles north of Denver, will host Colorado and Rocky Mountain dancers on June 14-15 for the 1968 Colorado State Festival. Starting Friday evening in the new High School Gym, dancers can start swinging to the calling of Larry Faught of Montana, with State and area callers. This dance event will also act as a Trail Dance to the National Convention in Omaha. Further information is available from Spence Boudinot, 1420 24th Ave., Greeley, Colo. 80631.

— *Jack Halfacre*

Idaho

July 26-28 are the dates for the 5th Annual Idaho Square Dance Festival in Lewiston. For more information, contact Harry Lake, Festival Chairman, at 1624 Hemlock, Lewiston, Ida.

Montana

The 13th Annual Knothead Jamboree will be held at Old Faithful in Yellowstone Park over Labor Day Weekend. Johnny LeClair and Don Franklin will call to the live music of Johnny Schroeder and his Playboys. Write to Ted Falacy, 536 Woodford St., Missoula, Mont. 59801, to know more.

The 15th Annual Magic City Hoedown on May 10-11 at the Shrine Temple in Billings, will feature Chuck Raley as caller. Yellowstone Square Dance Council sponsors.

— *Steve Wigranowsky*

March 30 was the date for the 9th Annual Gay Sashay Club Square Dance Festival at Hamilton. Ron Burrington was M.C.

— *Fred Parker*

Nova Scotia

Proof of the growth of square dancing in this Canadian province is a weekly radio program, Round the Squares, presented thru the facilities of the Evangeline Radio Network and originating at CKAD Middleton. Organizer and commentator for this program is Vera Goldston, who announces regular and special dances and jamborees and gives information

regarding square dance events and customs in other parts of the square dance world. Interviews with callers and club representatives add interest. In addition to the radio program, Vera also has a weekly news column in a local Valley paper, Kings-Annapolis-Wings, which has gained considerable popularity.

British Columbia

The Second Annual Round-A-Rama will be held in Vancouver on May 6. Contact is Dick Cameron, 5512 Crown St., Vancouver 13, B.C., Canada.

On June 7-8 the Western Canada Square Dance Jamboree will take place at the Showmart Bldg., P.N.E. Grounds, Vancouver. Write Roy Andrews, 14096 — 77A Ave., N. Surrey, B.C., Canada.

Manitoba

April 6 was the date of the Square Dance Fédération of Manitoba's 8th Annual First Year Dancers' Jamboree in Winnipeg. On April 20 the Federation (Eastern Division) had its 17th Annual Workshop and Square Dance Jamboree, also in Winnipeg and featuring the calling of George Gargano. — *John Dempster*

Prince Edward Island

Bill and Bea Walsh of Summerside were presented with a "money" tree by the Maple Leaf Dancers of Kensington in appreciation of their organizing and calling efforts for this group. The club is unique in that its square dance season is governed by the planting and harvest seasons as the majority of the members are farmers.

Alberta

On July 5-6 the 2nd Annual Calgary Stampede Square Dance Round Up will go at the Henry Wise Wood High School in Calgary. There will be a Saturday morning street dance, Sunday morning breakfast, western style, and programmed dancing galore. M.C.'s will be Dick Cameron and Art Zeigler, with guest callers from the U.S.A. and Canada. Write Don Conroy, 3540 Beaver Rd., Calgary, Alberta, Canada, for more information.

Germany

Last January some 20 squares of dancers

representing 18 EAASDC Clubs squared up at Kaiserslautern to honor the 20 years in calling of Cal Golden. Jim LeBlanc was M.C. and Dave and Lucille Fike coordinated the rounds.

Prancing Peanuts is the perky name of the square dance club for young fry at Benjamin Franklin Village, Mannheim. This lively group was recently written up in Stars and Stripes — a full page with pictures. Mac and Rusty McDaniel are the adult leaders of the Peanuts; their son, Vance, 14, is bowing in as the club's caller.

A quick look at the EAASDC clubs in Germany reveals that the Bridge House Twirlers did a Leap Year Dance on Feb. 29 . . . Boots & Ruffles celebrated their 12th anniversary on March 9 . . . Geo. and Betty Riches are new presidents of Frohliche Tanzers . . . Jose and Lupe Perez, the same for Skirts & Spurs . . . Stintfang Square Dancers are making many plans for their 2nd Pfingsttreffen, Hamburg, on June 1-2 . . . Cast Offs held open house on Feb. 15 and had a combined graduation with Hilltop Squares on Feb. 3 in Baumholder . . . The Spring Jamboree on April 19-21 in South Ruislip, England, was hosted by Eight Chain Thru Club . . . The Fourth European College of American Square and Round Dance was held at the Armed Forces Recreation Center, Chiemsee, in the Bavarian Alps on April 14-19.

— *Beverly Morris*

Illinois

Illinois is celebrating its Sesquicentennial this year with many statewide activities. As their contribution, Rock River Squares and Morrison Millstreamers are sponsoring the Whiteside County Square Dance Festival on July 6 in the Coliseum at Sterling. Bob Yerington and Jim Stewart are callers for afternoon workshop and evening dance. A pageant showing the growth of square dancing in the past 150 years will be presented by George Bloyer in the evening.

— *Lee O. Woods*

The Illinois Federation of Square Dance Clubs will present its festival in conjunction with the state celebration on May 4-5 in Jacksonville.

— *Lynn Dieterle*

IN YOUR JUNE ISSUE OF SETS

Of course there'll be more news from "Around the World of Square Dancing," additional findings from the recent SIO poll, and ideas for a "Wildwest Party" in the Walkthru section. The DIALOG in June will talk a bit about sight calling with Marshall Flippo, Frank Lane and Arnie Kronenberger on the fring line. In addition, there'll be more by Terry Golden on the topic of Phrasing and the Style Series will point out some trouble spots to look out for. All of this plus much more, including a salute to the 17th National Convention, in your June copy of Sets in Order.

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*Sets in Order*

WORKSHOP

**FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING***May 1968*

THE SPOTLIGHT THIS MONTH falls on Al "Tex" Brownlee of Odessa, Texas. These examples, not necessarily original, are ones which "Tex" uses in his program, both at home and "on the road" as he travels. Among them, you're bound to find some that you would like to add to your repertoire.

Heads slide thru
Spin the top
Box the gnat
Half square thru
Right and left thru
Dive thru
Pass thru
Slide thru
Spin the top
Right and left grand

Circle left
Head gents and corner girl
Move up to the middle and back
Box the gnat
Right and left thru
Square thru three quarters
Side gents and corner
Forward and back
Box the gnat
Right and left thru
Circle eight
Two facing in
Two facing out
With lady on the right Frontier whirl
With lady on the right half sashay
With lady on the left
Left allemande

Head ladies chain to the right
New head ladies chain across
Heads promenade and go half way
Side two couples half sashay
Heads square thru
Square thru outside two three quarters
Find corner
Left Allemande

Heads right circle to a line
Pass thru
Wheel and deal
Centers star thru
Roll away half sashay
Spin the top
Square thru three quarters
Left allemande

Side ladies chain
All four couples half sashay
Heads lead right
Left allemande

Heads right and left thru
Same two ladies chain
Same gents corner girl go up and back
Box the gnat
Back out circle eight
Four girls spin the top
Spin it again
Right and left thru
Four men spin the top
Spin it again
Right and left thru
Four girls spin the top
Turn thru
Do-sa-do the outside two
Right and left thru
Girls dive thru
Pass thru
Right and left thru
Girls dive thru
Pass thru
Men dive thru
Square thru three quarters
Girls dive thru
Square thru three quarters
Men dive thru
Frontier whirl
Girls dive thru
Frontier whirl
Left allemande

Heads right and left thru
Swing star thru
Do-sa-do the outside
Swing thru
Box the gnat
Right and left thru
Dive thru
Substitute
Star thru
Right and left thru
Heads go forward back out there
Sides face
Grand square (one quarter)
1—2—Left allemande
Side ladies chain to the right
Couples two and four right and left thru
One and three half sashay
Star thru
Girls in center U turn back
Four girls dixie chain zig zag track
Lady in lead U turn back
Left allemande

Heads square thru
 Swing thru
 Girls fold behind the boys
 Peel off
 Wheel across
 Couples circulate
 Wheel across
 Couples circulate
 Wheel and deal
 Dive thru
 Pass thru
 Swing thru
 Girls fold behind boys
 Peel off
 Wheel across
 Couples circulate
 Wheel across
 Couples circulate
 Wheel and deal
 Dive thru
 Pass thru
 Left allemande

Heads square thru
 Sides face grand square
 Heads clover leaf
 Heads start a grand square
 Sides divide
 Star thru
 Sides square thru three quarters
 Left allemande

AL "TEX" BROWNLEE



Al Brownlee, from the Lone Star State of Texas, or "Tex," as many of his friends know him, has been a full-time, nationally-known, traveling caller for ten years. A truly dedicated caller, "Tex" travels some 70,000 miles each year, and his calling capers have taken him across the United States, round-trip, some 28 times, as well as to Canada and Alaska. As a sideline, he takes great pride in designing his own Western suits and so not only emphasizes calling well but dressing the part. In the summer his wife, Jean, is able to travel with him, and the pair have one son, Harry, and a grandson, Jim, age 3, of whom they are justifiably proud.

Heads square thru
 Do-sa-do to a wave
 All eight circulate
 Cast off three quarters
 All eight circulate
 Cast off three quarters
 Swing thru
 Boys run
 Wheel across
 Wheel and deal
 Left allemande

Head ladies chain
 Four ladies chain
 Heads swing thru
 Box the gnat
 Pull by
 Separate go round one to a line
 Two girls together half sashay
 Two boys together half sashay
 Center two half sashay
 All four couples roll away
 Left allemande

Promenade don't slow down
 Heads wheel around
 Pass thru
 Boys fold
 Star thru
 Wheel and deal
 Star thru
 Pass thru
 Girls fold
 Star thru
 Wheel and deal
 Star thru
 Cross trail
 Left allemande

DEEDO

By Dan Dedo, No. Tonawanda, New York

Head ladies chain
 Heads square thru star thru
 Dixie turn thru and cloverleaf
 Girls left turn thru
 Box the gnat pull by
 Arky allemande

RON'S ROLLIC

By Carl and Fred, "The Hootin' Two," Miami, Fla.

Head two go right and left thru
 Same two star thru pass thru
 Do-sa-do all the way to an ocean wave
 Balance up and back
 Swing thru across that track
 Centers trade and box the gnat
 Change hands
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

TRADE

By Harley Smith, San Dimas, California

Head two ladies chain I say
Finish it off a half sashay
Heads right and circle four
Head men break to lines of four
Pass thru
Ends trade when you do
Those who can star thru
Everybody Frontier whirl
Those who can right and left thru
Everybody U turn back
Those who can star thru
Centers in cast off five eighths
Allemande left

TRADE AND BOX THE GNAT

By Gene Pearson, Groves, Texas

Head two couples square thru
And when you do
Face the sides and swing thru
Girls circulate
Boys trade box the gnat
Right and left thru
Dive thru pass thru
Swing thru the outside two
Girls circulate
Boys trade box the gnat
Right and left thru
Dive thru pass thru
To a left allemande

SWING STAR THRU

By Charlie Govsky, Rockville, Maryland

Head couples swing star thru
Do-sa-do the outside two
Go all the way around to an ocean wave
And balance in and out
Swing star thru
Cast off three quarters round
Line of four forward eight and back
Swing star thru
Center four do-sa-do to an ocean wave
And balance in and out
Swing star thru
Everybody Frontier whirl
Allemande left

EIGHT CHAIN THRU VARIATION

By Lee Boswell, Gardena, California

One and three square thru
Meet the sides and eight chain three
Count to three and when you're done
Centers count one more
Centers in cast off three quarters
Star thru
Centers square thru four hands
Sides divide and star thru
Eight chain three
Count three and when you're done
Centers count one more
Centers in cast off three quarters
Star thru
Centers left square thru
Sides divide and star thru
Allemande left

DOUBLE PASS THRU

By Ed Fraidenburg, Flint, Michigan

Four ladies chain
Two head ladies chain right
Heads lead right and circle four
Heads break and line up four
Right and left thru
Now swing thru and spin the top
Right and left thru pass thru
Wheel and deal double pass thru
First couple left next couple right
Swing thru and spin the top
This time you pass thru
Left allemande

HASH IT UP

By Fred Christopher, St. Petersburg, Florida

Heads swing star thru
Circle four head gents break
Line up four
Right and left thru turn you do
Crosstrail thru corner swing
Promenade heads wheel around
Slide thru swing thru
Girls circulate star thru
Wheel and deal
Centers star thru
All eight rollaway
Left allemande

SINGING CALL*

GLAD RAG DOLL

By Earle Park, Yorkton, Sask., Canada

Record: New Old Timer #203, Flip Instrumental
with Earle Park

OPENER, MIDDLE BREAK, ENDING

Circle left and around you go
Allemande left then promeno
They call her Glad Rag Doll
The men turn in make a right hand star
The girls keep moving like you are
Pass twice to the corners go
Left allemande grand right and left
When you meet her
Do-sa-do then promenade her
Heaven knows I'm never blue
While I'm dancing with you
Swing your Glad Rag Doll

FIGURE

All four ladies chain for me
Turn the girls one and three (two and four)
Pass thru and round one you go
Here's where it's forward eight
And eight come back
Star thru
The center two do-sa-do the
Glad Rag Doll
Swing thru about two times
And when you're thru
Join hands and balance you rock it
Step thru swing the one you're facing
Allemande that corner maid
Come back and promenade
Dancing with your Glad Rag Doll

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

Here's another proven favorite that rates the re-print list. You'll find it on many club and festival programs wherever square dancing is enjoyed.



HAPPY POLKA

By Julie and Bert Passerello, Long Beach, Calif.
Record: Sunny Hills 5001

Position: Intro and Dance—Skaters facing LOD.

Footwork: Identical throughout.

Meas INTRODUCTION

Wait; Wait; Fwd,—,Touch,—; Back,—,Touch,—;

1-2 In SKATERS pos both facing LOD wait 2 meas;

3 Step fwd LOD on L, hold 1 ct, touch R to L, hold 1 ct;

4 Step bwd on R, hold 1 ct, touch L to R, hold 1 ct;

PART A

Heel,, Snap Back,, Fwd Two-Step; Heel,, Snap Back,, Fwd Two-Step;

1 In Skaters pos facing LOD place L heel diag fwd bending R knee slightly,, snap L heel bwd and XIF of R,;

2 Starting with L ft do 1 fwd two-step;

3-4 Starting with R ft repeat action-of meas 1-2;

(W in) In Place Two-Step; (W Arnd) In Place Two-Step; Arnd Two-Step; Arnd Two-Step (to SKATERS facing LOD);

5 Retain L hand hold starting with L ft, do 1 two-step in place R, L as (W does 1 two-step crossing IF of M to COH stepping L,R,L);

6 Again do 1 two-step in place R,L,R as (W continues on around to end facing RLOD);

7-8 Starting with L ft do 2 two-steps following W around making a full L face turn as (W continues completing the circle with 2 two-steps) end both facing LOD in SKATERS pos;

Heel,, Snap Back,, Fwd Two-Step; Heel,, Snap Back,, Fwd Two-Step;

9-12 Repeat action of meas 1-4:

(W in) In Place Two-Step; (W Arnd) In Place Two-Step; Arnd Two-Step; Arnd Two-Step (to SKATERS facing LOD);

13-16 Repeat action of meas 5-8:

PART B

Diag Fwd,,2,, 3,, Kick,, Solo Turn,, 2,, 3,,Touch,,

17-18 In SKATERS pos facing LOD starting with L ft walk diag fwd and twd COH in 3 steps, kick R ft fwd;

19-20 Release hands both do a solo R face turn stepping R,L,R end facing LOD touch L to R into SKATERS pos;

Fwd Two-Step; Fwd Two-Step; Fwd Two-Step; Fwd Two-Step;

21-24 In SKATERS pos facing LOD starting with L ft do 4 fwd two-steps moving slightly in and out;

Diag Fwd,,2,, 3,, Kick,, Solo Turn,, 2,, 3,, Touch,,

25-28 Repeat action of meas 17-20:

Fwd Two-Step; Fwd Two-Step; Fwd Two-Step; (W Turn) Fwd Two-Step;

29-31 Repeat action of meas 21-23:

32 M continues fwd two-step R,L,R as (W turns 1/2 R face to end facing RLOD) join R hands in a R hand star;

PART C

Walk Fwd,, 2,, 3,, Swing,, Roll Across,, 2,, 3,, Swing,,

33-34 In R hand star walk fwd L,R,L swing R fwd (W bwd):

35-36 Both roll across R face (W XIF) R,L,R, swing L join hands for a L hand star M again facing LOD (W RLOD):

Fwd Two-Step; Fwd Two-Step; Side, Close, Side,, Fwd Two-Step;

37-38 In L hand star starting with L ft do 2 two-steps twd LOD (W bking up):

39 Release L hand star pos both do a side two-step L,R,L to end with M on inside join R hands in a R hand star;

40 Starting with R ft do 1 fwd two-step (W bking up);

Walk Fwd,, 2,, 3,, Swing,, Roll Across,, 2,, 3,, Swing,,

41-44 Repeat action of meas 33-36:

Fwd Two-Step; Fwd Two-Step; Side, Close, Side,, Fwd Two-Step (W turn R face to SKATERS);

45-47 Repeat action of meas 37-39:

48 Do 1 fwd two-step stepping R,L,R as (W turns R face in 3 steps R,L,R ending in) SKATERS pos both facing LOD;

DANCE GOES THRU TWICE

Ending: Second time thru on last two-step face ptr join M's R (W's L) hands step bk R,L, point R.

BLUEGRASS WALTZ

By Jack and Helen Todd, Lexington, Kentucky
Record: Grenn 14107

Position: Intro-Diag Open Facing. Dance—Closed M facing WALL.

Footwork: Opposite—directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, Point,—; Together (to CP), Touch,—;

1-2 In DIAG OPEN FACING pos wait 2 meas:

3 Step bwd away from ptr on L, point R toe twd ptr, hold 1 ct;

4 Step fwd twd ptr on R facing WALL assuming CLOSED pos, touch L to R, hold 1 ct;

DANCE

Dip Back,—,—; Recov, In Place, 3; (Twirl) Back, 2, Check; Fwd, Turn, Close (to CP);

1 In CLOSED pos M facing WALL dip back twd COH on L, hold 2 cts,;

2 Recover in three steps R,L,R;

3 Step bwd twd COH on L, bwd R, check bwd movement on 3rd step as (W steps diag fwd and twd LOD starting a 6 ct R face twirl under M's L and her R arm meas 3 and 4);

4 Step fwd twd WALL on R starting to turn 1/4 L face, complete the turn step L, close R to L to end facing LOD and CLOSED pos;

(1/4 L) Waltz Turn; (1/4 L) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn;

5-6 In CLOSED pos M facing LOD starting with L ft do 2 L face turning waltzes to end facing RLOD:

7-8 Starting with L ft stepping back do 2 R face turning waltzes to end facing WALL:

Dip Back,—,—; Recov, In Place, 3; (Twirl) Back, 2, Check; Fwd, Turn, Close (to CP);

9-12 Repeat action of meas 1-4:

(1/4 L) Waltz Turn; (1/4 L) Waltz Turn; (R) Waltz Turn (R) Waltz Turn (to Bfy);

13-16 Repeat action of meas 5-8 ending in BUTTERFLY pos momentarily:

Fwd, Lift, —; Fwd/Face, Side, Close; Cross Rock, —,—; Recov, In Place, 3 (to OP);

17 Turn to OPEN pos facing LOD step fwd on L, lift R, hold 1 ct;

18 Step fwd on R and turn 1/4 R face (W L face) to face ptr, step swd LOD on L, close R to L;

19 Step thru twd RLOD on L both XIF join hands M's R (W's L) held about shoulder high, hold 2 cts;

20 Recover and turn to OPEN pos facing LOD in 3 steps R,L,R;

Fwd, Lift, —; Fwd/Face, Side, Close; Cross Rock, —,—; Recov, In Place, 3 (to Bjo);

21-24 Repeat action of meas 17-20 to end in BANJO pos M facing LOD:

(Canter) Fwd, Draw, Close; Fwd, Draw, Close; Banjo Arnd, 2, 3; 4, 5, 6 (to LCP);

25 In BANJO pos M facing LOD using canter rhythm step fwd L, draw R to L, step on R;

26 Repeat action of meas 25;

27-28 In BANJO pos both stepping fwd wheel R face as a couple in 6 steps to end in LOOSE-CLOSED pos M facing WALL:

(Vine) Side, Behind, Side; Thru, Side, Close (to Bfy); Solo Waltz Turn; On Arnd, 2, 3 (to CP);

29 In LOOSE-CLOSED pos M facing WALL step to side on L, cross RIB of L (W XIB also), side on L;

30 Step thru on R in LOD both XIF, turn 1/4 R face (W L face) and step to side on L, close R to L assuming momentarily BUTTERFLY pos;

31-32 Release hand holds starting with L ft turning L face (W start with R ft turning R face) in 2 meas do 2 solo waltzes to end facing WALL and CLOSED pos:

DANCE GOES THRU THREE TIMES PLUS ENDING

Ending: After meas 32 the 3rd time thru do a slow twirl in 5 cts and ack.

SNOWFLAKE

By Jerry and Jo Gierok, St. Paul, Minnesota

Record: Belco 227

Position: Intro—Open Facing. Dance—Butterfly M facing WALL.

Footwork: Opposite—directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, —, Point, —; Together (to Bfy), —, Touch, —;

1-2 In OPEN FACING pos M facing WALL wait 2 meas:

3 Step bwd away from ptr on L, hold 1 ct, point R toe twd ptr, hold 1 ct;

4 Step fwd on R into BUTTERFLY pos, hold 1 ct, touch L to R, hold 1 ct;

Part A

Face to Face; Back to Back; Circle Away Two-Step; On Arnd Two-Step (to CP);

1 In BUTTERFLY pos M facing WALL progressing LOD do 1 swd two-step L,R,L turning 1/2 L face (W 1/2 R) swinging trailing hands thru between ptrs to a back to back pos;

2 In back to back pos starting with R ft do 1 swd two-step progressing LOD turning 1/2 R face (W 1/2 L) swinging joined hands thru to end facing ptr and WALL;

3-4 Drop hand hold M turning L face (W R) starting with L ft do 2 two-steps circling away from ptr and on around coming back to face ptr and WALL taking CLOSED pos:

Turn Two-Step; Turn Two-Step (to SCP); (Twirl) Walk,, 2,, 3,, 4, (to Bfy);

5-6 In Closed pos starting with L ft do 2 turning two-steps to end facing LOD in SEMI-CLOSED pos:

7-8 Retain M's L (W's R) hands joined walk fwd in LOD in 4 slow steps L,,R,,L,,R, as (W twirls R face down LOD in 4 slow steps) end in BUTTERFLY pos M facing WALL:

Face to Face; Back to Back; Circle Away Two-Step; On Arnd Two-Step (to CP);

9-12 Repeat action of meas 1-4:

Turn Two-Step; Turn Two-Step (to SCP); (Twirl) Walk,, 2,, 3,, 4, (to SCP);

13-16 Repeat action of meas 5-8 except to end in SEMI-CLOSED pos facing LOD:

PART B

Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Dip, —, Recov, (to CP), —;

17-18 In SEMI-CLOSED pos facing LOD starting with L ft do 2 fwd two-steps in LOD:

19 Bring L ft fwd and around IF of R and take wgt, step R slightly bwd, step slightly bwd on L IF of R, step slightly bwd on R

20 Dip bwd on L twd RLOD, hold 1 ct, recover on R turning to face WALL and ptr taking CLOSED pos, hold 1 ct;

(1/2 Box) Side, Close, Fwd, —; Side, Close, Thru, —; (Twirl) Side,, Behind,, Side,, Thru, (to SCP);

21 In CLOSED pos M facing WALL step to side on L, close R to L, fwd on L, hold 1 ct;

22 Side on R, close L to R, step thru twd LOD on R in momentary SEMI-CLOSED pos, hold 1 ct;

23-24 Retain M's L (W's R) hand hold and on 1st step blend to face WALL and ptr while stepping to side LOD on L,, cross RIB of L,, side on L,, step thru on R, taking SEMI-CLOSED pos facing LOD as (W twirls R face under joined hands in 4 slow steps R,L,R,L):

Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Dip, —, Recov (to CP), —;
25-28 Repeat action of meas 17-20:
(1/2 Box) Side, Close, Fwd, —; Side, Close, Thru, —; (Twirl) Side,, Behind,, Side,, Thru, (to Bfy);
29-32 Repeat action of meas 21-24 except to end in BUTTERFLY pos M facing WALL:
DANCE GOES THRU 2 1/2 TIMES PLUS ENDING
Ending: Side, —, Close, —; Apart/Point;
 End meas 16 the last time thru facing ptr and WALL in BUTTERFLY pos step to side on L, hold 1 ct, close R to L, retain M's L (W's R) hand hold step bwd on L, point R twd ptr, ack:

EXPERIMENTAL DRILLS

Our Experimental Lab section spotlights the Hexagon Squares this month. The description is found on page 68. The six examples below were workshopped by the Research Committee of The Square Dance Callers Ass'n of Northern California.

Side two go right and left thru
All the heads go right and left thru
Side two go right and left back
All the heads cross trail to corner
Allemande left

Side two go right and left thru
All heads star thru Frontier whirl
Double swing thru
Right and left thru star thru (lines-6)
Pass thru bend those lines
Just the ends star thru
Down the center with a right and left thru
All others go forward and back
Star thru across the track
Double swing thru
Right and left thru star thru (lines-6)
Bend the line and star thru
Allemande left

Side two ladies chain
All heads go right and left thru
Pass thru wheel and deal
Center two square thru
Go four hands round to the other two
Go right and left thru
Turn girl and dive thru
Square thru
Go four hands to the other two
Right and left thru
Dive thru star thru
Same two go right and left thru
Pass thru split those two
Round one and line up four
Box the gnat
Right and left thru
Pass thru wheel and deal
Double pass thru
First couple go left
Next couple go right
Behind those two star thru
Everybody . . . left allemande

All the heads square thru
Double swing thru
Right and left thru
Allemande left

Sides lead right and circle six
Side men break to a line of six
Right and left thru
Two ladies chain
Turn the girl and star thru
Eight chain twelve (patter)
Right and left thru star thru
Two ladies chain
Cross trail to corner
Allemande left

Side two go right and left thru
Cross trail go round one person
Squeeze in and line up six
Star thru
Those that can
Right and left thru full turn
Those that can
Right and left thru full turn
Those that can
Right and left thru full turn
Double centers in
Cast off three quarters line up six
Star thru
Those that can
Right and left thru full turn
Those that can
Right and left thru full turn
Allemande left

WITHTHELEFT

By Bill Green, Hacienda Heights, Calif.

One and three do-sa-do
Same two swing thru
Without a stop spin the top
When you're thru turn thru
Split the sides around one
Down the middle and with the left
Swing thru then with the left
Spin the top then with the left
Turn thru
Right and left thru
Turn the girl dive thru
Square thru three quarters
Left allemande

BREAK

By Stub Davis, Waurika, Oklahoma

Head gents and corner girl
Go up and back star thru
Circle four with the outside two
Ladies break to a line of four
Pass thru wheel and deal
Center four half square thru
Separate go round one
Line up four go up and back
Star thru Frontier whirl
Right and left thru turn the girl
Do an eight chain three
Right left partner right pull by
Left allemande right and left grand

ELLIOTT'S CORNER

HAVE YOU EVER thought as you promenaded, that you were in two two-faced lines of four which formed a cross? On this assumption, George Elliott this month dips into his notebook for some fun with bend the line from a promenade. You might give them a try.

Promenade eight you're doing fine
All four couples bend the line
One and three right and left thru
Turn the girls and Susie Q
That's opposite right partner left
Now opposite right not too far
Partner left make an allemande thar
Men back up a right hand star
Slip the clutch left allemande
Partners all a right and left grand

Promenade eight you're doing fine
All four couples bend the line
One and three go forward and back
Same four square thru four hands around
Go all the way around
When you come down
Inside four you turn back
Make a right hand star
Outside four turn back
Inside four back by the left
Pick up your corner an arm around
Star promenade inside out outside in
Put the other four in and star again
Inside ladies roll away half sashay
Gents star right the same old way
Spread the star across the land
With the lady on your left left allemande
Partners all a right and left grand

Promenade eight you're doing fine
All four couples bend the line
Now four ladies chain
Turn the gals like you always do
One and three a right and left thru
Same four pass thru face your partner
A right and left thru
Turn the girl and rollaway
Eight to the middle and back that way
Now a double pass thru and turn back
Inside four box the gnat across from you
Come right back a right and left thru
Face that two pass thru
To a left allemande
Partners all a right and left grand

Promenade eight you're doing fine
All four couples bend the line
Two and four a right and left thru
Then one and three a right and left thru
Now turn your girl
Same two couples Frontier whirl
Sides divide and line up four
Now wheel and deal
Dixie chain across the land
Girls turn back to a left allemande
Partners all a right and left grand

Promenade eight you're doing fine
All four couples bend the line
Now two and four a right and left thru
Then one and three a right and left thru
Turn 'em twice don't take all night
Same two couples out to the right
Circle four you're doing fine
Head gents break make that line
Now pass thru and join your hands
Bend the line
Pass thru and separate
Pass by two then make a ring
Circle left with the
Dear little thing then whirl a way
Go right and left grand

Promenade eight you're doing fine
All four couples bend the line
Two and four do a right and left thru
Turn the girl and roll away
One and three go forward and back
Same four trail thru and separate
Go round just one and line up four
Forward eight and back once more
Pass thru and shuffle the deck
Now the men turn back
There's old corner a left allemande
Partners all a right and left grand

SINGING CALL *

LITTLE RED WAGON

By Tom Tobin, Seal Beach, California

Record: MacGregor #2027, Flip Instrumental with
Bill Lockridge, Long Beach, California

OPENER, MIDDLE BREAK, ENDING

Ladies promenade inside
Three quarters 'round from there
Swing the one you meet
Then you make a square
Heads square thru four hands around the land
With the sides an eight chain one
And you go left allemande
Go forward two and then
You turn back one and swing
Swing this girl around
Then promenade the ring
Won't you ride in my little red wagon
For you are my sweetheart to be
FIGURE

Head ladies chain across
Turn the girl you do
Heads pass thru turn back star thru
With your corner do-sa-do
Go full around like that
Swing thru don't be late
You rock it up and back
Girls trade boys trade
Then you box the gnat
Change hands left allemande
Come back one and promenade
Won't you ride in my little red wagon
For you are my sweetheart to be

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

SQUARE TRAIL BREAK

By Don Bishop, Valinda, California

Two and four forward and back
Square thru four hands
Right and left thru dive thru
Square thru four hands
Separate around one into the middle
Cross trail
U turn back pass thru
Left allemande

WHY NOT

By Bill Barton, Cornish Flats, New Hampshire

Side couples right and left thru
Same ones pass thru
Do a U turn back
Heads face your own back away
Lines of four go up and back
Pass thru to a wheel and deal
Four men turn thru
Left allemande

SLIDE CAR

By Jeanne Moody, Salinas, Calif.

One and three half sashay
One and three lead right
Circle up four
Ladies break to a line
Slide thru
If you're facing one
Pass thru
All Frontier whirl
Slide thru
Right and left thru
Slide thru
Pass thru
Left allemande

SINGING CALL*

THE FIRST THING EVERY MORNING

By Ken Bower, Des Moines, Iowa

Record: Blue Star #1827, Flip Instrumental with
Ken Bower

OPENER, MIDDLE BREAK, ENDING
Four ladies chain three quarters round there
Whirlaway and circle left
I think of you every morning night and noon
Left allemande
Now weave the ring you do
Oh I tell you how much I love you
Do-sa-do and promenade
The very first thing every morning
And the last thing every night
FIGURE
Head couples square thru
Four hands around there
Do-sa-do the corner girl
Swing thru spin the top I sing
Without a stop slide thru and swing
Oh your corner left allemande there
Do-sa-do and promenade
The very first thing every morning
And the last thing every night

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

ROTATE #TWO

By Hillis Hauck, Pomona, California

Heads up and back
Circle four three quarters 'round
Substitute back over two
Centers right and left thru
Circle four go once around
And one quarter more
Bow to partner and corners all
You're all rotated for the next 'ole call

GROUND ROUND

By Bob Baxter, Long Beach, California

One and three square thru four hands
Right and left thru star thru
Pass thru round off
Substitute turn thru
Allemande left

DIXIE DAISY #3

By Dewey L. Glass, Montgomery, Alabama

Head ladies chain across
Head couples lead right
Circle up four and make a line
Ladies lead in do a dixie daisy
Cross by right turn half by left
Cross again do a centers in
Cast off three quarters
Pass thru and wheel and deal
Centers box the gnat
Right and left thru
Full turn around
Left allemande

SINGING CALL*

TONIGHT CARMEN

By Ron Schneider, Olmsted Falls, Ohio

Record: Grenn #12097, Flip Instrumental with
Ron Schneider

OPENER, MIDDLE BREAK, ENDING
All four ladies chain straight across
That ol' ring
Side ladies chain back home turn her twice
Turn twice and then
Side ladies chain to the right
Heads rollaway go up and back
Star thru split two
Round one make a line
All pass thru U turn back circle eight
Circle round when you're home allemande
Swing Carmen tonight
FIGURE
Heads you do a right and left thru
Rollaway star thru across from you
Square thru the outside two
When you're thru bend the line
Slide thru circle half way round
Dive thru substitute
Square thru in the middle
Three quarters round the corner lady swing
Promenade her home
All the way around you know
Tonight Carmen's coming back home
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides

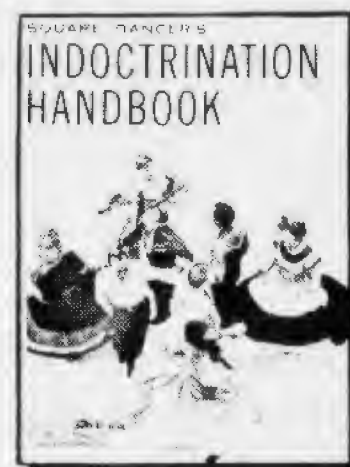
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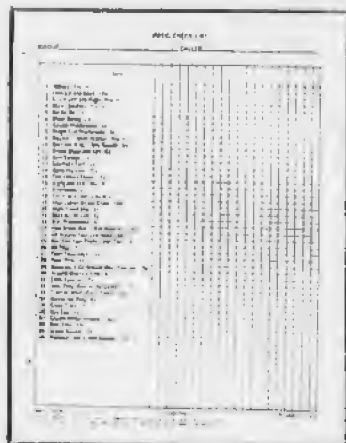
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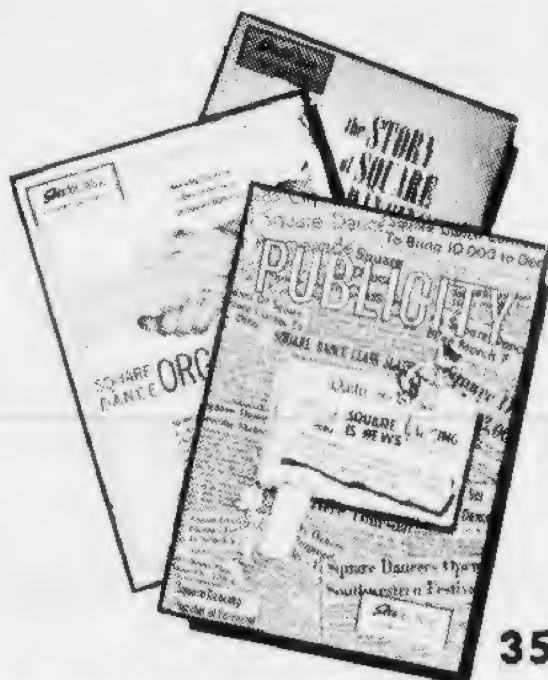
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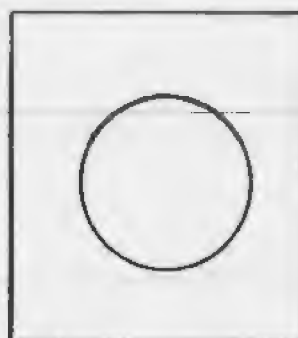
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(Letters, continued from page 3)

and helpful and, if it can be continued, fine. Otherwise, I wonder if you might possibly consider letting me have anything like this ON LOAN...

Jerry Hooser
Lillooet, B.C., Canada

The article by Terry Golden and the Dialog, "So You Think You Want to be a Caller?" are excellent; please continue them. There are so many good articles in your magazine each month that it would be difficult to single out any particular one for comment. Needless to say, it is well-read at our house.

Frank and Zetta Burgess
Chatham, Ont., Canada

Thanks to all of you who have written requesting more in the series on Phrasing by Terry Golden. You'll find Part Two on page 24.

— Editor

Dear Editor:

Nina Jane Nosker of Sandy Lake, Pa., was the winner of a contest which netted her a free Sets in Order subscription. She was one of 30 students we had who, upon completing lessons sponsored by our club, the Sandy Lake

Star Promenaders, were asked to submit their version of Ten Commandments for Western Square Dancing. They understood that the best list, as decided by a panel of judges, would receive the free subscription. It was also agreed that this person should keep the club informed each month concerning things of interest appearing in Sets in Order. The class members were given assistance by providing them beforehand with two different sets of "commandments" that had been adopted by other clubs. Nina Jane's was considered the best.

Raeman Jack
Stoneboro, Pa.

Now there's the kind of contest to have! Knowing that the readers will be interested, we are including Nina Jane Nosker's Ten Commandments of Square Dancing here.

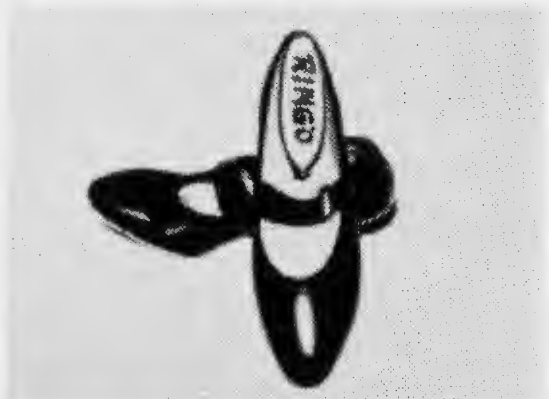
1. Thou shalt enjoy thyself but at no one else's expense.
2. Thou shalt be friendly to all.
3. Thou shalt be ready to take thy turn on the lunch committee.
4. Thou shalt speak highly of thy club to others for perhaps they may be future members.
5. Thou shalt arrive promptly and in sweet smelling condition.

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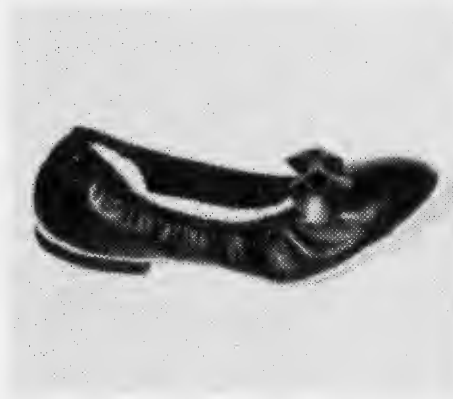
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6. Thou shalt assist when lessons are given so all can learn.

7. Thou shalt not be quick to blame others for the failure of a set.

8. Thou shalt cooperate with thy caller and club officers.

9. Thou shalt keep thy mouth shut at the proper time.

10. Thou shalt come back for more, remembering there is always more to learn.

And, you'll find another example in this month's Walkthru Section. — Editor

Dear Editor:

Would like to suggest that instead of giving premium records for new subscriptions, only, you also give to the people who subscribe into the future so as to be sure of not missing any issues. My subscription is good to 8-70.

Also, why don't record advertisers put prices of records in their ads so that we know how much to send for the records?

Albert Miller
Pittsburgh, Pa.

Dear Editor:

... A great deal of "programming" seems to be going on in the square dancing here. I have been to dances and heard women talk about having their whole evening programmed be-

fore they begin the first dance. So what happens to the beginner and the visitors? You guessed it; they are left out.

Cliff Jack
Hernando, Fla.

Dear Editor:

I just received my copy of the new Sets in Order Yearbook. All I can say is that it was worth waiting for. I want to congratulate everyone who had a part in putting this wonderful book together. It's a job WELL DONE.

Dick Springer
West Quincy, Mass.

Dear Editor:

We enjoyed your "Interview with Manning Smith" in the January Sets in Order in reference to "the advantages or disadvantages of creating a round dance to a 'pop' label as opposed to an especially recorded round dance record."

We have learned the hard way the many disadvantages in using "pop" label records. You can't win! Unless a certain very large number of pop records are sold within a specified time, the record is taken off the market; if it becomes a "hit" it is put in an album. Either way, it

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JERRY HAAG



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vention that they were deleting the record...

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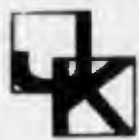
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dancing is. Sometimes we forget how much they do for us. Let's support the Home Team!

Pat and Louise Kimbley
San Diego, Calif.

Dear Editor:

Have taken Sets in Order for over a year now and have learned so much about different clubs, etc. Friendliness among square dancers and callers is a "must." Since we are in the service we move about a great deal and have found that the Exeter Promenaders in Ontario and the Bucks and Does of Red Deer express

the utmost in that friendliness . . .

Ginny Knight
Red Deer, Alberta, Canada

Dear Editor:

. . . May I say in passing that the job you are now doing of experimenting with known basics and cutting down on terminology is a wonderful one. Maybe one day the majority of dancers will be able to come to a square dance and *dance*, rather than executing a load of newly-named "basic movements," as if they were on the Parade Ground.

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Bill Bettina



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I feel also that the dancers might even be allowed to swing their partners and still be able to keep up with the caller, rather than being behind in timing . . .

Dave Morton
Nottingham, England

Dear Editor:

I was more than a little shocked to see several recent references to a "new Basic" called "Barge Thru."

For anyone unfamiliar with square dancing the name would signify something more like a

blitzing pro football team than anything connected with dancing. What next? Change Around? Slop Over?

Besides having an offensive name it is *not* a new basic but a combination of three familiar, well-worn, old basic movements and could be called as such.

Let's try and forget anything that resembles computerized short-hand calling and calls and concentrate on smooth use of the existing basics. Congratulations to Sets in Order for the last few issues. It is refreshing to open the



DAVE TAYLOR

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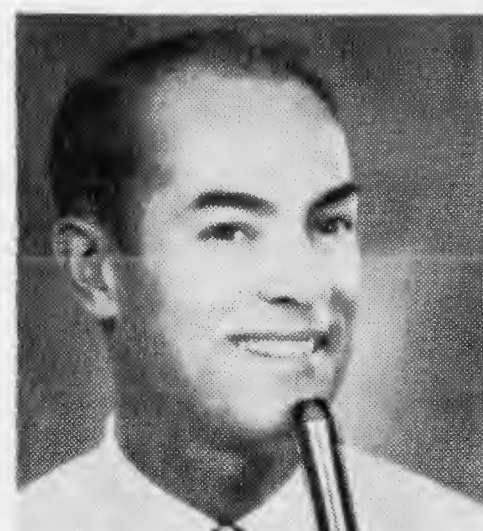
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magazine and not find a so-called new basic
but a review of something that dancers truly
enjoy.

John Hutchinson
President, Parkland Assn.
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Dear Editor:

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ful staff on your 20th year! You and Sets in
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Jack K. Hensley
Naples, Italy

(Date Book, continued from page 5)

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(Dialog, continued from page 21)

you can use another sense to help your memory
— I mean sight, sound, feeling, writing the
thing with a pencil on a piece of paper — any
of this will increase your ability to memorize

figures.

Also, as we said earlier, you have to under-
stand the figure — not just the words but where
you put them and where they put the dancer.
It's all a part of the whole big thing.

*The next question to be put to this group of
callers was, "How long should a hoedown call
run?" This was followed by hypothetical ques-
tions as to situations which might crop up in an
evening. The answers will be found in the con-
tinuation of this Dialog in next month's Sets in
Order. — Editor*



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The CALLER OF THE MONTH



Fred Staeben — Palmer Lake, Colo.

IT ISN'T TOO DIFFICULT to understand how some people become entranced with the square dance in a local park or a church basement but how about someone who was bitten by the square dance bug at the Pentagon?

Fred Staeben, a resident of Colorado today, is a retired Air Force lieutenant colonel and while he was assigned to the Pentagon in Washington, D.C., in 1954, he was introduced to the craft of square dancing and it never let go.

Thru the encouragement of Col. Clark Smith of the Atomic Energy Commission, Fred and Ruth Staeben entered one of his square dance classes. A year later they were reassigned to a base in Ramstein, Germany, and altho' they enjoyed the oompah sounds of the German bands, their toes itched to tap to good American square dance rhythms. They did the only thing to do; they began the laborious job of organizing a square dance club of their own.

All went well until one grey day when their caller, Pete McCabe from Colorado, reported that he had been ordered back to the States. Since without a caller the dance lessons would have had to come to a halt, Fred was inspired to take over the reins as that functionary. Soon he was listed as a charter member officer of

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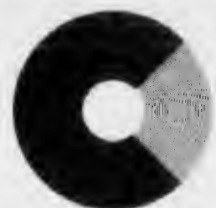
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Side A calls, Side B instr.

#610—Mame

Side A calls, Side B instr.

the European Assn. of American Square Dance Clubs in Bad Wildungen, Germany.

In 1958 the Staebens returned to the States and to Colorado Springs. It wasn't long before Fred was again organizing and calling square dances. Since then he has taught two classes a year and has kept the regular clubs well "stocked" with dancers. After retiring from the Air Force, he has found time to travel on calling stints to other towns as well as calling for four clubs in his own area.

The Staebens have two sons who, according

to Ruth, make wonderful partners when Dad is busy at the mike doing the job he loves to do — calling square dances. — *Dick Ferguson*

THIS WE LIKE

Cross Trail, a 6-page, legal-size news sheet put out by the Big Horn Basin Square Dance Federation in Wyoming, carried these lines at the very end of a recent publication.

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Chuck and Opal Goodman — St. Rose, La.

THE GOODMANS EASED INTO round dancing soon after Chuck took up calling in 1955. They joined a group dancing every Sunday night in someone's patio, with the Jim Williamsons as teachers. Later Chuck and Opal got up a group from the Lake Vista Square Dance Club of about 29 couples interested in learning the rounds. Manning and Nita Smith, who were in New Orleans every other week for a children's program, also came out to teach them.

The following year the Goodmans went to an institute and on their return decided to start their own class. At this time Chuck was calling once monthly for about 12 clubs so he and Opal would teach easy mixers at every square dance session. After they announced they were going to form a club, 65 couples showed up the first night. This group, The Carousels, celebrated their 12th anniversary on March 9th.

Chuck was the organizer and first president of the Greater New Orleans Callers Club. He served one year as president and Opal as secretary, of the Greater New Orleans Round Dance Teachers Club.

As the round dances became more difficult, the Goodmans noted that they were losing

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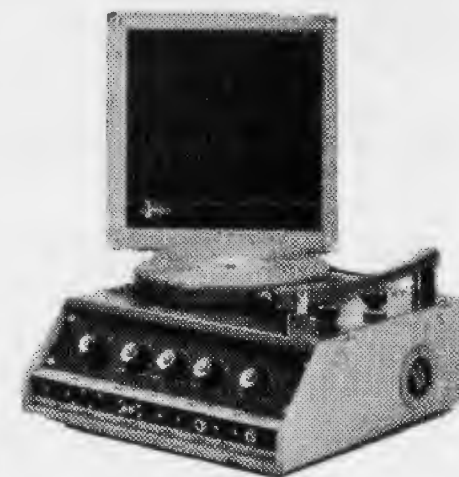
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couples, so Opal came up with the idea of having a second round dance club for those people and others just coming out of class. This second club, the Bar-None Rounders, came into being in 1966. They are taught all the rounds of the month and as many others as they care to learn. At present there are 50 members in Carousels; 40 in Bar-None Rounders.

Until 1965 Chuck taught with Opal but then, because of calling responsibilities, he had to give this up and Ben Wilson has taught

with Opal while Ben's wife, Cecile, learns the rounds with Chuck. All members of both round dance clubs belong to Bar-None Saddle-Ites Square Dance Club, and both dance in the beautiful building constructed by the Goodmans just for this activity near their home. The New Orleans Round Dance Festival is held in this exceptional hall each year.

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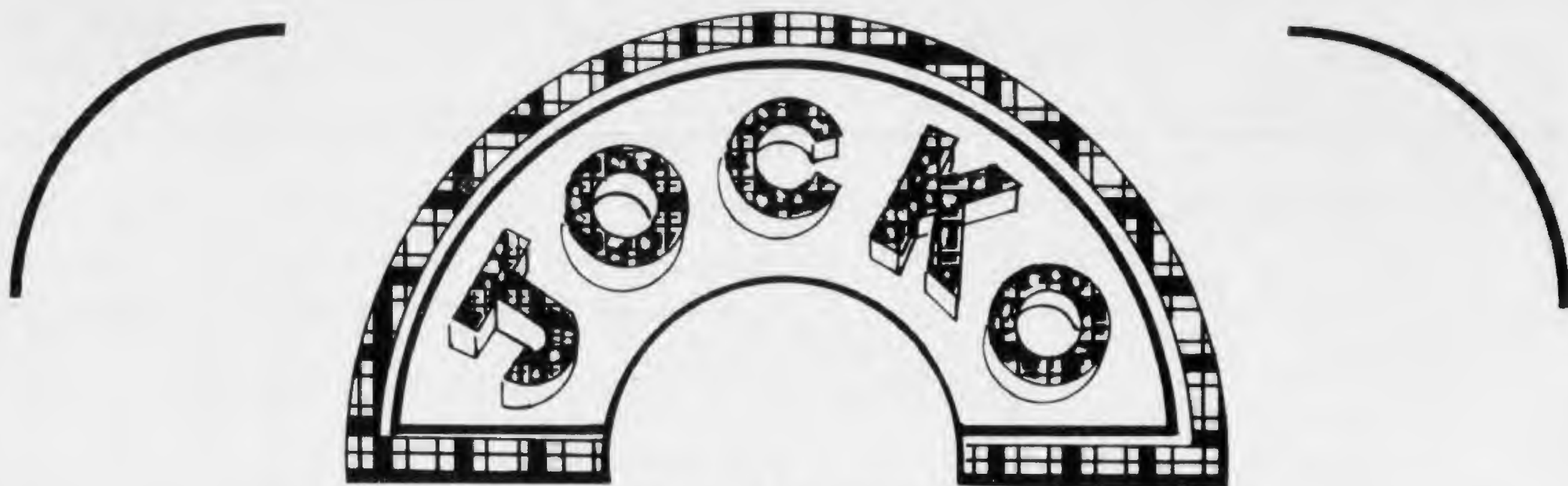


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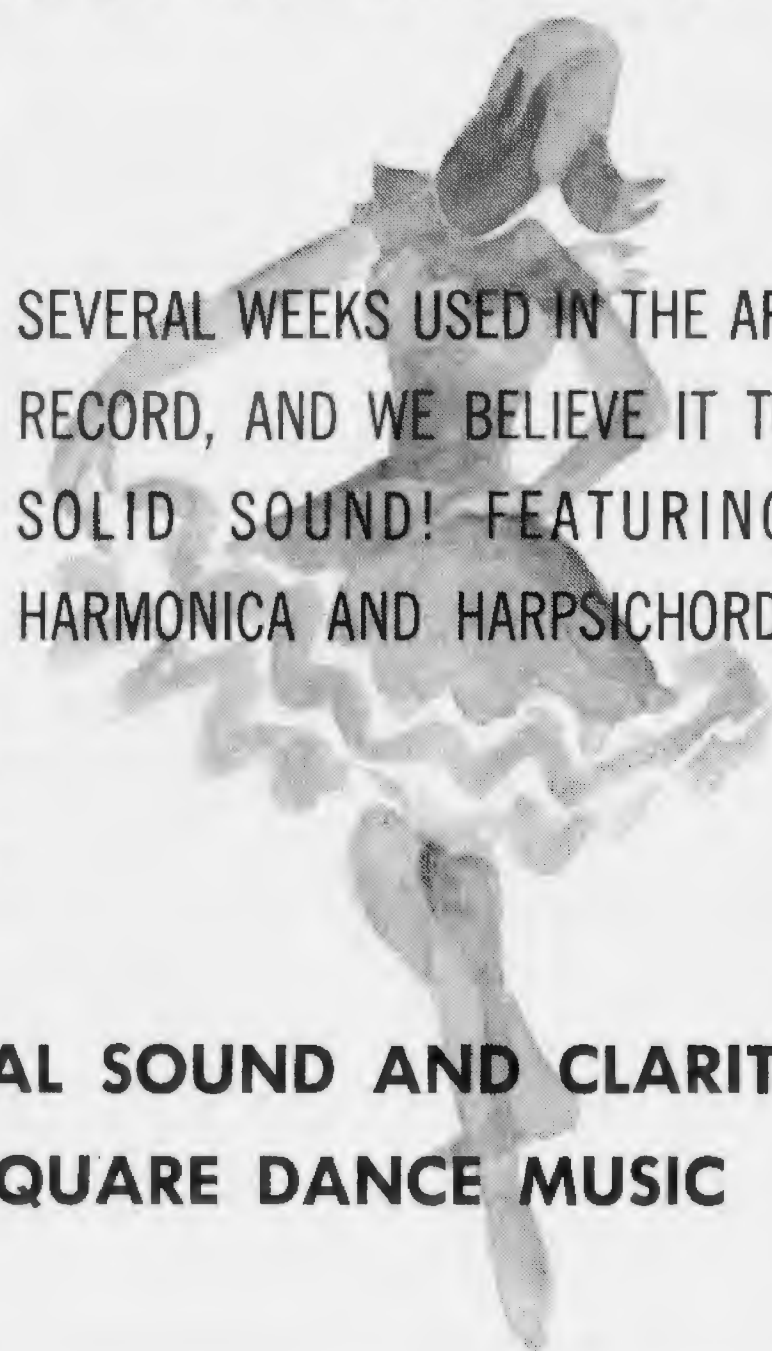
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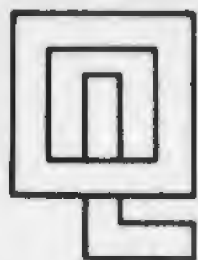
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(Records, continued from page 6)

Synopsis: (Break) Circle — swing corner — allemande — allemande thar — slip the clutch — allemande — weave — do-sa-do — promenade. (Figure) Heads (sides) lead right circle to line — pass thru — wheel and deal — do-sa-do — swing thru — turn thru — swing corner — allemande — weave — promenade.

Comment: A good tune, danceable music and standard patterns with good timing.

Rating: ☆☆

TONIGHT CARMEN — Grenn 12097*

Key: C

Tempo: 129

Range: High HC

Caller: Ron Schneider

Low LC

Music: Western 2/4—Banjo, Piano, Guitar, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A good tune, fine music and a close timed, fast moving routine.

Rating: ☆☆☆

I STOLE THE FLOWERS — Belco 112

Key: G-A

Tempo: 125

Range: High HD

Caller: Johnny Hozdulick

Low LC

Music: Western 2/4 — Guitar, Vibes, Drums, Bass

Synopsis: (Break) Do-sa-do corner — partner left — ladies chain three quarters — circle — rollaway — weave — do-sa-do — promenade. (Figure) Ladies chain — heads (sides) promenade one half — star thru — pass thru — circle — heads (sides) break to a line — pass thru — wheel and deal — centers pass thru — swing corner — promenade.

Comment: Danceable music and a novel tune with an interesting routine.

Rating: ☆☆☆

LITTLE RED WAGON — MacGregor 2027*

Key: D

Tempo: 130

Range: High HB

Caller: Bill Lockridge

Low LA

Music: Western 2/4 — Trumpet, Guitar, Piano, Saxophone, Drums, Bass, Accordion

Synopsis: Complete call printed in Workshop.

Comment: Very well played recording of an all time popular tune. The dance is contemporary and close timed.

Rating: ☆☆☆

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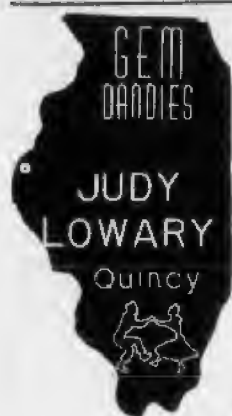
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IT'S GOT TO BE A HABIT — Kalox 1076

Key: B Flat

Tempo: 125

Range: High HB

Caller: Gaylon Shull

Low LB

Music: Western 2/4—Vibes, Guitar, Trumpet, Clarinet, Piano, Drums, Bass

Synopsis: (Break) Do-sa-do corner — circle — allemande — do-sa-do — allemande — weave — do-sa-do — promenade. (Figure) Ladies chain — side ladies chain — heads (sides) right and left thru — square thru — swing thru — turn thru — allemande — pass partner — promenade.

Comment: Well recorded music and a smooth timed dance routine. Rating: ☆☆

VEER TO DONEGAL — Mac Gregor 2026

Key: C

TEMPO: 128

Range: High HC

Caller: Bob Dawson

Low LC

Music: Standard 6/8 — Trumpet, Accordion, Piano, Banjo, Drums, Bass, Saxophone

Synopsis: (Break) Allemande — do-sa-do — men star left — partner right one and one half—girls star left — partner right — allemande — promenade. (Figure) Heads (sides) lead right — circle to a line — star thru — veer left — wheel and deal — right and left thru — square thru three quarters — allemande — pass partner — swing — promenade.

Comment: An excellent instrumental to a tune that has been done before several times. The dance is smooth and interesting.

Rating: ☆☆

I'M A SWINGER — Blue Star 1826

Key: C

Tempo: 128

Range: High HC

Caller: Marshall Flippo

Low LC

Music: Western 2/4 — Guitar, Vibes, Clarinet, Organ, Drums, Bass

Synopsis: (Break) Circle — allemande — do-sa-do — men star left — partner right — corner left — do-

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey as tabulated in mid-April.

SINGING CALLS

Shindig In The Barn	Wagon Wheel 206
Gentle On My Mind	Wagon Wheel 113
Something Stupid	Hi-Hat 357
The Auctioneer	Blue Star 1825
With two tying for fifth place	
Step To The Rear	Hi-Hat 355
Ride Ride Ride	Grenn 12093

ROUND DANCES

Bramble Bush	Hi-Hat 846
Waltz Time	Grenn 14106
Jealous Cold Cheatin'	Belco 226
Heart	
Marnie	Grenn 14100
Rag Doll	Hi-Hat 845

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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page

sa-do — promenade. (Figure) Heads (sides) star thru — Frontier whirl — eight chain four — swing five — allemande — weave — do-sa-do — promenade.

Comment: A good instrumental and the Flippo magic offers one of his usual well timed routines.

Rating: ☆☆+

GLAD RAG DOLL — New Old Timer 203*

Key: F **Tempo:** 124 **Range:** High HA

Caller: Earle Park **Low LC**

Music: Standard 2/4 — Flute, Banjo, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A good tune, unusual music, and a dance routine that is interesting.

Rating: ☆☆

THE FIRST THING — Blue Star 1827*

Key: C **Tempo:** 124 **Range:** High HA

Caller: Ken Bower **Low LC**

Music: Standard 2/4 — Vibes, Piano, Clarinet, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A good tune, interesting music and a smooth flowing, well metered close timed routine.

Rating: ☆☆☆

I'LL COME RUNNING TO YOU — Top 25160

Key: B Flat **Tempo:** 130 **Range:** High HC

Caller: George Peterson **Low LB**

Music: Western 2/4—Piano, Banjo, Guitar, Drums, Bass

Synopsis: (Break) Do-sa-do corner — see saw — men star right — allemande — swing — sides face grand square. (Figure) Heads promenade half — side ladies chain — sides star thru — pass thru — circle up four — sides make a line — star thru — pass thru — corner swing — allemande — promenade.

Comment: Good music, a popular tune and routine that is pleasant to dance.

Rating: ☆☆☆+

GENTLE ON MY MIND — Wagon Wheel 113

Key: C **Tempo:** 128 **Range:** High HA

Caller: Don Franklin **Low LC**

Music: Western 2/4 — Trumpet, Guitars, Vibes, Bass

Synopsis: (Break) Allemande — partner right hand — men star left — partner right hand — allemande — do-sa-do — weave — do-sa-do — promenade. (Figure) Ladies chain — heads (sides) right and left thru — rollaway — circle — ladies pass thru — turn left single file — men pass thru — swing — promenade.

Comment: A currently popular tune and excellent music.

Rating: ☆☆☆+

HOEDOWNS

OPUS #2 — Scope 302

Key: F

Tempo: 128

Music: Scope—Guitar, Clarinet, Accordion, Drums, Bass

TRUCKIN', Flip side to above.

Key: E Flat

Tempo: 128

Music: Scope—Guitar, Clarinet, Accordion, Drums, Bass

Comment: Standard chord pattern hoedowns with good beat.

Rating: ☆☆☆

INTERSTATE 35 — Kalox 1077

Key: A

Tempo: 128

Music: Rhythm Boys — Guitar, Banjo, Drums, Bass

JET STREAM, Flip side to above.

Key: G

Tempo: 128

Music: Rhythm Boys—Guitar, Piano, Banjo, Drums, Vibes, Bass

Comment: Smooth tempo chord pattern hoedowns.

Rating: ☆☆☆

ROUND DANCES

BLUE GRASS WALTZ — Grenn 14107

Music: Al Russ — Saxophones, Violins, Piano, Bass, Drums

Choreographer(s): Jack and Helen Todd

Comment: A waltz routine that is not difficult, One eight measure section is repeated.

SWINGIN' EASY — (Flip side to the above)

Music: Al Russ — Trumpet, Saxophones, Drums, Bass, Bells

Choreographer(s): Bob and Ardie Staggs

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Comment: Music that is different and the swinging rhythm routine is for experienced dancers but not difficult. Eight measures repeat.

SNOWFLAKE — Belco 227

Music: Rhythm Boys—Piano, Guitar, Organ, Drums, Bass, Saxophone

Choreographer(s): Jerry and Jo Gierok

Comment: Danceable music and an easy, medium speed two-step that is half repeats.

MOLLY BROWN — (Flip side to the above)

Music: Rhythm Boys—Piano, Guitar, Organ, Drums, Bass, Saxophone

Choreographer(s): Ralph and Lucile Turner

Comment: Lively music and an easy two-step rou-

tine with eight measures repeated.

BONITA WALTZ — Scope 8

Music: Musicians — Piano, Guitar, Drums, Bass, Celeste, Vibes

Choreographer(s): Bob and Nita Page

Comment: A waltz that is easy but not for the novice. Music is pleasant but different.

QUINTANGO — (Flip side to the above)

Music: Musicians — Guitar, Clarinet, Violin, Accordion, Piano, Vibes, Flute

Choreographer(s): Hi and Cookie Gibson

Comment: Interesting music with the feel of a tango. The routine is for experienced dancers. A three part dance.

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A NITE TO REMEMBER — Grenn 14105

Music: Al Russ — Trumpet, Bells, Saxophones,
 Organ, Drums, Bass

Choreographer(s): Lou and Mary Lucius

Comment: Well recorded music and a slow waltz
 that is intermediate level. Dance has three parts.

HELLO FAITHLESS — (Flip side to the above)

Music: Al Russ — Piano, Trumpet, Saxophones,
 Drums, Bass

Choreographer(s): Bob and Helen Smithwick

Comment: A lively two-step that is quite easy with
 half the routine repeats. Music is quite good.

A WONDERFUL WORLD — Hi-Hat 849

Music: Bernabei — Sax section, Trumpet, Piano,
 Bass, Drums

Choreographer(s): Zeke and Tommie Neeley

Comment: A waltz routine for experienced danc-
 ers. Tempo is forty measures a minute so it
 moves faster than most waltzes.

GOOD TIMES — (Flip side to the above)

Music: Dick Cary — Clarinet, Piano, Accordion,
 Guitar, Trumpet, Drums, Bass

Choreographer(s): Merl and Delia Olds

Comment: A lively but easy two-step routine to
 rag-time music. Routine is only twenty measures
 long and four measures are repeats.

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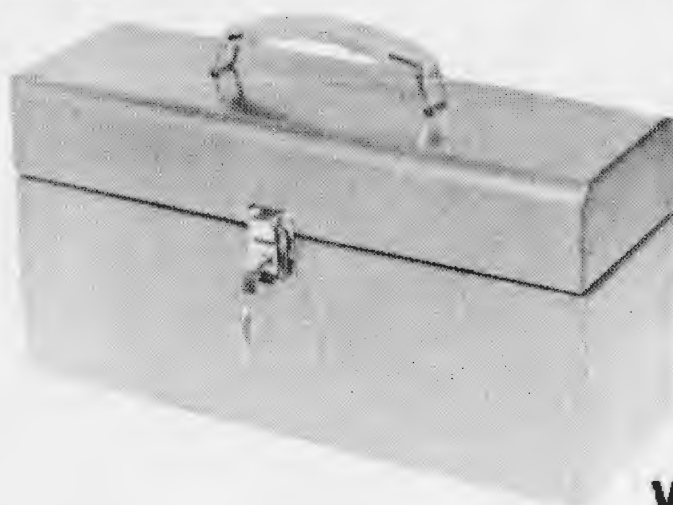
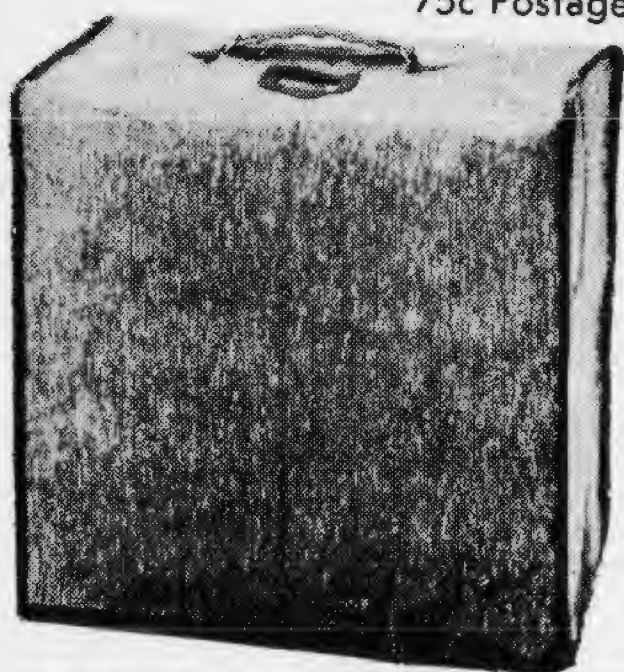
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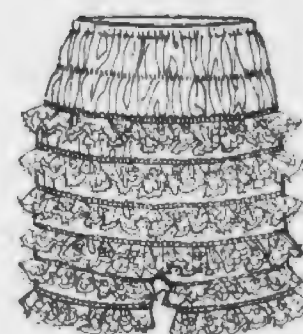
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years, is no longer used for square dancing.

The new hall will be of concrete block construction with a wooden floor, acoustical ceilings, a couple of big porches. There will be a snack bar and tables which can be set up after the evening's dancing. The dance area will accommodate about 25 squares. Frank will call some of the dances which are planned to operate six nights a week during the summer; the rest will have guest callers. For more information write to Frank Lane at P.O. Box 1382, Estes Park, Colorado.

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Pay no attention to the call.
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It's spring — sprang — spring.
Spring — sprang — sprug,
Our caller is a lug;

I long to dip and dive and zoom
'Round everybody in the room.
He clamps a ceiling on my fun
With, "Split the ring; around just one."
But none of these things mean a thing,
My winter cares are on the wing.
It's spring . . . (No, really!)
It's sprang . . . (I assure you!)
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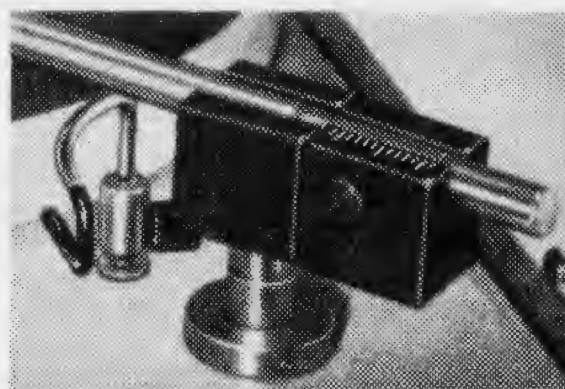
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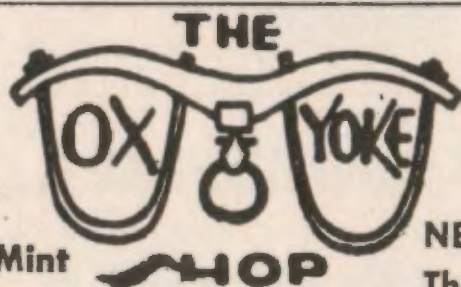
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aiming for original corners (8) for an alle-mande left, then giving right hands to partner for a right and left grand (9). The right and left grand, incidentally, takes seven hands for each dancer to get back to his original partner. The promenade would then bring each

person in turn back to his starting spot (3).

A number of different groups in the Northern California area have workshopped quite a few possibilities for Hexagon squares, and on Page 38 in the Workshop, you'll find several examples.



BANGOR LODGE SQUARE & ROUND DANCE VACATION

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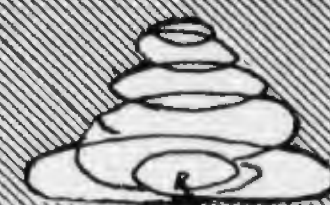
INDIANAPOLIS DANCE INFORMATION SERVICE

As a convenience to traveling dancers visiting Indianapolis, Ind., a telephone answering service has been arranged which will give out information on local dances. The telephone number — 635-2696 — covers a wide dialing area but in the event dancers wish to call long distance, paying the bill themselves, the area code is 317.

Further arrangements have been made to

have information available about lessons if local non-dancers call in. The local Welcome Wagon is now handing out, "Square Dancing is Fun" brochures and two free tickets to a dance or lesson to all newcomers to Indianapolis. And all of this information has been relayed to the Tourist Bureau, the Chamber of Commerce, the Y.M.C.A. and Y.W.C.A. It is part of the year's project to bring non-dancers into square dancing. This information was furnished by Floyd Lively of the Indiana Dancers Association.

TOP



GRENN

NEWEST ROUNDS

GR 14110

"MEMORY WALTZ" by Opal & Joe Cohen

"MAKING MEMORIES" by Bill & Irene Hart

NEWEST HOEDOWNS

GR 12102

"LONG SHOT"

"LONG CACKLE"

Instrumental Only, Long Playing

RECENT ROUNDS

- 14025 Cuban Night/Lingering Lovers
- 14109 England Swings/Spanish Nights
- 14108 Call Me Darling/Moonlight Tango
- 14107 Bluegrass Waltz/Swingin' Easy

RECENT LONG HOEDOWNS

- 12099 Long Will/Long Buck
- 12098 Long Al/Long Pepperoni

TOP

NEWEST FLIP SQUARES

25169 "BARE NECESSITIES" by Happy Harry Pearcey

25170 "YOU ARE MY SUNSHINE" by Chip Hendrickson

RECENT SQUARES

- | | | | |
|-------|----------------------------------|-------|-------------------------------|
| 25168 | Wabash Canonball — Williams | 25164 | Happy Wanderer — Baldwin |
| 25167 | So Long Charlie Brown — Peterson | 25163 | I'm A Swinger — Bohn |
| 25166 | She'll Go Dancing — Hartman | 25162 | Humpty Dumpty Heart — Baldwin |
| 25165 | If You'll Just Come Back — Keys | 25161 | Chinatown — Kinnane |

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MINT GREEN	ROYAL BLUE	WHITE	
AQUA	SHOCKING PINK	ORANGE	
LIME GREEN	RED	YELLOW	

SNOWDOT — All white with alternating tiers of plain white and flocked-dot white marquisettes. **\$15.95** plus \$1.00 hndlg

RAINBOW — White top with two bottom tiers of mixed pastel colors of pink, blue, yellow and green. **\$15.95** plus \$1.00 hndlg

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ALL WITH BLACK HAND SCREENED dancers or squares
WHITE TOWELS with dancers or squares in bright red, royal blue, royal purple, brown or green
Guaranteed washable No Fade

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